



MUSICAL AMERICA



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WORK OF MAC DOWELL COMMITTEE ENDED

**Fund Closed with a Balance of
Over \$28,000 to Carry on
Peterboro Home**

**Financial Depression Has Discouraged the
Original Plan to Raise from \$50,000 to
\$100,000—New Project to Erect Memo-
rial to the Late American Composer**

With the passing away of Edward MacDowell the committee in charge of the fund raised to take care of the distinguished American composer during his lifetime, after his health failed, and to carry out his project of establishing a home for musicians at his country place at Peterboro, N. H., feels that its work is completed and announces that the fund is now closed.

The total contribution to the fund with interest have been \$39,712.18. The expense of administration, together with the money paid on behalf of Mr. MacDowell, amounts to \$10,780, leaving a balance of \$28,932.18. This money, less some minor expenditures which have yet to be made, will be turned over to the Edward MacDowell Memorial Association, which has been formed to administer it in connection with the MacDowell property in Peterboro.

When the Mendelssohn Glee Club first undertook this work in May, 1906, it was intended to carry it on until it had raised a fund of from fifty thousand to one hundred thousand dollars. The financial depression which has prevailed for a year past, however, has interfered with the plans of the committee. Moreover, another plan, of broader scope, for erecting a memorial to Mr. MacDowell is contemplated, and in order not to confuse these two movements the committee deems it wise to terminate its work at this time.

COMPOSERS AT THE CAPITAL

**Copyright Arguments Scheduled for Next
Week in Washington**

The leading composers and song writers in America will be in Washington next week to take part in and listen to arguments on the copyright bills now before Congress.

There are two bills. The Kittredge measure provides that composers shall be paid for their music writings used by mechanical instrument manufacturers. The Smoot bill does not, and it is being fought by the publishers and composers. Senator Smoot favors a compromise measure which would require manufacturers of talking-machines and piano-players to pay composers 5 per cent. royalties on all music rolls and talking-machine records.

THE CARUSO CONCERTS

**Henry Wolfsohn and Ernest Goerlitz to
Manage Tour for Tenor**

Henry Wolfsohn will be associated with Ernest Goerlitz in the management of a series of Caruso concerts. Although over thirty applications have been received from all over the country only seven or eight can be taken, as the tenor is due in London the end of May.

Caruso will be assisted by a company of vocalists and the young violinist, Kotlarsky. For the present the following cities have been arranged: Columbus, Detroit, Cleveland, Buffalo, Toronto, Montreal, and possibly two other cities.



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MARIO SAMMARCO AS "GERARD"

**Distinguished Baritone of the Manhattan Opera House—He Will Appear Friday Night as
"Gerard" in Giordano's "Andrea Chenier," the Role Which He Created in
Milan When the Opera Was First Produced. (See page 19)**

Entered at the Post Office at New York, N. Y., as matter of the Second Class

AMERICAN WORKS TO BE HEARD IN PARIS

**New Society Organized to Feature
Compositions of Musicians
of this Country**

**Albert Mildenberg, of New York, Chosen
as Director of the Organization—Choral
Work by Harry Rowe Shelley to Be
Given at First Concert This Spring**

Plans have just been completed in Paris which offer to American composers the opportunity to have their works produced in a representative manner in the French capital. A new society has been organized, to be known as the Paris Oratorio and Symphony Society, the personnel of which consists of seventy-five musicians drawn from the ranks of the Lamoureux and Colonne orchestras. As its director, the well-known New York composer, Albert Mildenberg, has been engaged.

While the programs of the new society's concerts will embrace all schools of composition, American composers will be featured at each by being assigned to places on the list, one to be devoted to a choral work or a group of songs, the other to an instrumental work. The first concert will be given this Spring and will introduce a choral work by Harry Rowe Shelley, of New York. Mr. Mildenberg says in the *New York Times*:

"I believe there are fewer uninteresting works composed by Americans now than by foreign musicians. I have no difficulty in making up a program of splendid works by Americans. The United States is doing something in a musical way. Americans have got an entirely wrong impression of American music, because conductors in New York concerts hitherto have chosen their American numbers from the works of mere students in European conservatories instead of taking up the good works of local writers."

The society is assured of the support of many of the leading families in Paris, both American and French. Mr. Mildenberg since his election has had conferences with many of the leading American composers residing in Europe.

RENNAY WINS SUIT

**Baritone Recovers \$4,102 in Action Against
Rudolph Aronson**

Judgment for \$4,102 was entered in the Supreme Court Monday by Justice Greenbaum against Rudolph Aronson, manager, and in favor of Leon Rennay, the distinguished young American baritone.

Louis Steckler, who appeared for Rennay, told the Court that in London, England, in June 1906, Aronson engaged Rennay to come to this country and to give twenty concerts. He said that Rennay gave to Aronson \$1,000 for preliminary expenses. He sued to recover the money and what he would reasonably have earned. Aronson was not in court and judgment went against him.

De Pachmann's Farewell Program

The program of Vladimir de Pachmann's final New York recital at Carnegie Hall on Saturday afternoon, April 4, comprises compositions by Beethoven, Chopin, Weber, Schubert, Mendelssohn, Schumann and Liszt.

THE SUCCESS OF A YOUNG AMERICAN VIOLINIST ABROAD

The Handsome Home of Albert Spalding—How the Virtuoso Received a Rare Volume of Virgil for His Collection—His Travels Through the Old French Provinces and His Ideal Life with His Family



MUSIC ROOM IN ALBERT SPALDING'S HOME



CONSERVATORY IN THE SPALDING HOME

Albert Spalding, the well-known American violinist, is the hero of a pretty book romance which is interesting professional antiquarians and lovers of old books.

When not at his music and other arts connected with it, which have made of him so well-rounded a musician, Albert Spalding is off motoring. Nothing amuses him more than to get out of the beaten tracks, and, during his recent visit to France, forsaking the well-known "Paris Tours" country, he wandered into Burgundy, as yet little known to the average tourist.

As he never travels anywhere without his wonderful violin, which has created such a sensation in Europe, and is valued at a comfortable fortune, he is always ready to give a little music for charity, or to play for the soldiers, whose pleasures are few, shut up as they are in their barracks in small out-of-the-way towns; thus it was that in a quaint old Burgundy stronghold where the brave old dukes were wont to defy the kings of France, young Mr. Spalding consented to play for the village church, which is falling in ruins, as indeed, are so many of the churches of France.

After the concert, the chatelain of the district chateau—a nobleman whose ancestors had fought in the crusades—begged him to accept the hospitality of the old castle, which neither time nor man has changed since it was perched upon the bank of a rippling river in 1500, and which neither Richelieu nor the Revolution could destroy.

It is in the provinces of France that some of the most interesting types of the French noblesse reside—proud, simple, dignified old seigneurs, living up to the traditions of their race—amidst general esteem.

Never did Albert Spalding play better than after dinner, with his host, the village cure, and a few friends for his audience. The violin sobbed and throbbed its fullest, most beautiful notes, which rose and floated high up into the oaken rafters of the old towers with their quaint iron-grated watch-windows, and the air was filled with music. Bach, Brahms, Mozart, Beethoven seemed present in spirit.



ALBERT SPALDING

The Young American Violinist Who Has Won Fame by his Playing in Europe—
He Is a Lover of Outdoor Sports

When at midnight, as the village bells chimed the hour, the artist laid down his violin, the old chatelain rose with tears in his eyes to thank him.

"In my father's times," he said, softly, "when the word seigneur imposed its duties upon us, we were patrons of art—to-day we can but love it. I want you to have a souvenir of my chateau—a remembrance of the evening, in token of the pleasure you have given me," and taking the violinist by the arm, he led him into the curious antique turret library where rows of old books leaned upon each other in the dust of ages come and gone. Selecting one of them his host handed it to the musician with a smile and a hope that it would interest him.

The book is an authentic edition of Virgil of year MDCLXIII, which date it bears on its frontispiece. The engravings are exceedingly fine and in perfect condition.

Book collectors in London have warmly congratulated Mr. Spalding on his "Cadeau"—a royal gift they say, as rare as valuable—so the violinist is having a special stand made for it and will give it a place of honor in his music-room in the beautiful Florentine palace he occupies in Italy with his family. His collection of books is the violinist's pride. On the same trip he picked up an exceedingly fine old Plutarch at Avignon, and possesses an admirable series of the classics, together with the best modern works.

The young maestro's life is one of the happiest the imagination can picture—surrounded by what is best in art, with his mother, one of the finest amateur musicians in the world, always at hand to accompany him on the piano or harp or to sing to his violin obligato, with an adoring grandmother to listen to the music she loves—and a palace to live in—a home and surroundings which combine to make in their ensemble a veritable shrine of art.

Nellie Parker, of Somerville, Mass., a member of the Handel and Haydn Society and a music teacher of high standing, died on March 10 at a Brookline hospital. She was born sixty years ago at Oswego, N. Y.

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WHERE MUSIC IS TAUGHT TO NEW YORK'S EAST SIDE CHILDREN

Sunday Forenoons Devoted to Rehearsals of Enthusiastic Orchestra Class at the Music School Settlement—Lessons Given in All Branches of the Art for a Nominal Fee of a Few Cents



THE MUSIC SCHOOL SETTLEMENT'S SUNDAY ORCHESTRA—CLASS READY FOR A REHEARSAL

Courtesy of "The Outlook"

on New York's East Side there is an institution that probably has no counterpart in any other American city, a Music School Settlement. Here for a nominal fee of a few cents poor children receive instruction in the various branches of music, and thus have their taste for the most beautiful of the arts developed in a way that lifts them out of the dwarfing sordidness of their limited environment and opens up new vistas of life interest to them. Nor are the op-

portunities confined to the younger children; many of the pupils are wage earners, who have their lessons in the evenings and devote all their unoccupied time to practising.

One of the most commendable features of the school's work is the orchestra class, which meets every Sunday forenoon at ten o'clock, to be drilled by David Mannes, the concert-master of the New York Symphony Orchestra. Thomas

Tapper, the well-known musician, writer and lecturer, who is the director of the schools, writing in the *Outlook*, thus describes one of these rehearsals:

"You sit with the group of visitors, along the wall, or on the stairs, or in the little hallway. Under the guidance of Mr. Mannes, the conductor of the orchestra, you hear, in order, a Handel concerto, a Mozart and a Beethoven quartet. The program amazes you, but not

seventy-five children, from six to seventeen years of age. In the past school year they received collectively thirty thousand lessons. The faculty numbers thirty-two members, and the courses of study include stringed instruments, piano, harmony, voice and ensemble music. To this there are now to be added organ, wood-wind instruments, history of education, English language and literature, and the following technical courses: music type-setting, music plate-engra-

home and here for a very few cents they may procure it. The neighborhood participates in the school life to an uncommon degree. One evening per week is devoted to a public concert when the children or visiting artists play. In a room that seats an orchestra of forty comfortably a hundred or more people crowd in to listen.

"Our pupils naturally fall into three classes: (1) Those who love music and study it as far as their time and circumstances permit. This type



Courtesy of "The Outlook"

THE TRIO CLASS IN ONE OF THE PRACTICE ROOMS



Courtesy of "The Outlook"

SCENE IN LIBRARY OF MUSIC SCHOOL SETTLEMENT

portunities confined to the younger children; many of the pupils are wage earners, who have their lessons in the evenings and devote all their unoccupied time to practising.

One of the most commendable features of the school's work is the orchestra class, which meets every Sunday forenoon at ten o'clock, to be drilled by David Mannes, the concert-master of the New York Symphony Orchestra. Thomas

more than the performance of it. The children are playing classic music well and in a reverent spirit. It is particularly with the spirit that the conductor impresses both you and them. The beauty of the music comes forth from the instruments (many of which cost as little as three dollars) as Aphrodite rose from the mystic sea."

There are in regular attendance at the Music School Settlement about three hundred and

ving, construction and repair of musical instruments and piano tuning.

Mr. Tapper finds the most convincing reply to the critic's question, "Is it necessary to provide music instruction to the children of the East Side?" in the support the school receives from the people for whom it exists. They not only tax it to its capacity, but there is always a waiting list. The people want music in the

is illustrated by one of the boys in the orchestra who was advised, against his own desire, not to take up music professionally; he became a civil engineer, but he studies music in his spare hours, and he never fails to be at desk on Sunday. (2) Those who have found themselves, and, having proved by talent, industry, and character that they may safely be encouraged to follow music

(Continued on page 23)

CHUMANN-HEINK

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LARGER ORCHESTRAS FOR LIGHT OPERAS

"A Waltz-Dream," Conducted by Arthur Weld, Has Corps of Thirty Players

The importation of reigning Viennese successes in the domain of light opera, while obscuring for the time being the works of native composers, has had at least one effect upon American managers' conception of their tasks which cannot but be permanent and redound to the ultimate advantage of the American composer when he again receives an opportunity to come before the public, and that is in regard to providing an adequate corps of musicians. Having once become accustomed to the larger theatre orchestra the American public will not in future be satisfied with the small orchestra of former days.

The New York production of Oscar Strauss's "A Waltz Dream" at the Broadway Theatre, where Edward Johnson, the former concert tenor, continues to be warmly welcomed by every new audience, is a notable instance that has demonstrated the effectiveness of a full complement of instrumentalists. In all, there are thirty players in the orchestra pit: six first violins, three second violins, two violas, two cellos, two basses, one oboe, two flutes, two clarinets, two bassoons, two trombones, two horns, two trumpets, one harp and one drum. Besides these, there is the stage orchestra of twelve in the garden restaurant scene.

As has been pointed out before in these columns, the conductor is generally the last man to receive recognition; yet he bears the full responsibility for the success of the work, as far as the music itself is concerned. In colloquial parlance, it is "up to" him. After all, the four most important people concerned in a production are the author, the composer, the stage manager and the musical director. While the soloists, who carry off the chief honors, may devote four or five hours a day to energetic rehearsal of their parts, it behooves the musical director not only to assist the stage manager in coaching them but to work practically day and night with the instrumentalists and choristers for weeks before a work is launched on its public career.

Six weeks before the opening of "A Waltz Dream" in Philadelphia, where it remained a fortnight before coming to the Broadway Theatre, the musical director and his forces were thus engaged from half-past seven in the morning till after midnight every day. If the public thinks the "drilling" ends when once a popular "run" has commenced it is very much mistaken. Little bad habits, perhaps scarcely perceptible to the audiences, are bound to creep in from time to time, and to weed these out before they become noticeable and retard the real spirit of the production, rehearsals are called every Monday.

Arthur Weld, the director of "A Waltz Dream," has brought to this work the benefits of a musical career of so varied and comprehensive a nature as few conductors can claim. His studies he pursued in Europe. First, in Dresden, he was a pupil of Rupert Becker, Schumann's friend; also of Von Fielitz and Foerster; then he went to Franz Neumann in Berlin, and from there to Munich, where he graduated with honors at the Royal Academy of Music as a pupil in composition, counterpoint, orchestration and conducting of Rheinberger and Hermann Levy. In the meantime, he had studied also in Paris with Lissy, while in London he was a pupil of Julius Benedict. His course of study in Europe occupied altogether between nine and ten years.

After his return to America he was associated for some time with Carl Zerrahn in his extensive work in and around Boston, incidentally con-



ARTHUR WELD
Musical Director of "A Waltz-Dream" at the Broadway Theatre, New York

tributing criticisms on musical topics to the Boston Post and other papers. Later he identified himself with Milwaukee's musical interests, where he conducted the symphony orchestra. His range of activities as a conductor has embraced grand opera, comic opera, oratorio, the symphony orchestra, male chorus work, female chorus, brass bands, vaudeville and the Roman Catholic Cathedral service. Little wonder that he has learned the value of strict discipline.

CALVE AND MARRIAGE

"It Is No Difference, Yes or No," She Tells an Inquisitive Reporter

"Am I to be married? It makes no difference, the 'yes' or 'no' to that question. It is impertinent to my art—a husband—what is that, more or less, to the world? He is my affair."

The diva was stamping up and down in her apartments at the Brevort, protesting against public invasions into her private romances. Finally she held out her hand in forgiveness to the reporter.

"Ah, it is hard to be a public lady—for then we must wear our sentiments for the whole world to see. It is not enough that we are generous with our gifts, but we must have the public staring into our private lives and peering through the keyholes to see that we love in real life as we love in art—and"—Calvé blushed and lowered her eyes—"love is not the same in real life."

Flonzaley Quartet Concert

The feature of the concert given Tuesday night in Mendelssohn Hall by the Flonzaley Quartet was a rarely played Bach sonata for harpsichord and two violins. Arthur Whiting, of Boston, played the harpsichord and Messrs. Betts and Pochon, of the quartet, the violins. The sonata proved to be interesting and gave much pleasure to the hearers. Tchaikowsky's Quartet in E Flat Major and Haydn's Quartet in D Minor, op. 76, No. 5, completed the program. There was a large and appreciative audience.

PHILADELPHIA PAYS TRIBUTE TO MR. LEPS

Carreno Soloist at Orchestra's Concert—Season Ends This Week

PHILADELPHIA, March 16.—On Friday afternoon and Saturday evening next the Philadelphia Orchestra will bring its present season to a close. The program will be the annual "request" list, made up of the numbers elected by popular vote. This year, as in 1904, 1905 and 1906, the symphony chosen is Tchaikowsky's "Pathétique." The other numbers will be Goldmark's Sakuntala Overture and the Vorspiel and ending (Isolde's Liebestod) from "Tristan and Isolde." Fannie Bloomfield-Zeisler, the soloist, will play Rubinstein's D Minor Piano Concerto.

At last week's concerts of the orchestra Tchaikowsky's Fourth Symphony was wonderfully played by Pohlig and his men. So great was the enthusiasm that the leader was forced to break a hard and fast rule of the management and repeat the third movement.

Teresa Carreno, the pianist, was the soloist, playing Beethoven's "Emperor" Concerto. She was by no means, however, the center of attraction, that place being taken by Wassili Leps, the well-known local composer, who conducted the orchestra in his own overture, "In the Garden of the Gods," from manuscript.

It is a work wonderfully rich in the color shown in his other efforts and it shows a knowledge of the possibilities of the modern orchestra by no means common among the younger composers of the day. Mr. Leps is rapidly making strides that hold out the most golden promise for the future.

H. M. N.

GANZ GIVES FAREWELL RECITAL IN CHICAGO

Enthusiastic Demonstration at Swiss Pianist's Final Appearance in the Windy City

CHICAGO, March 16.—Rudolph Ganz, the distinguished Swiss pianist, who has made his home in Chicago for eight years past, Sunday afternoon gave a farewell concert under the direction of his first and only manager, F. Wight Neumann, in Music Hall. Mr. Ganz has given a number of concerts here this season, but none has been more successful than this one, the hall being fairly overcrowded and the audience friendly to enthusiasm.

The program on this occasion had no less than eight Chopin numbers, more or less familiar, all played with the demonstrating directness that characterizes his work. Then he gave a sonata of Beethoven's, followed by two selections from the pen of the great dead American, Alexander MacDowell, a composer whose work has been enthusiastically and reverently fostered by this artist. The final group on the program enlisted the Ravel selection, Alkan's "Winter Night" (a new piece of this neglected composer), and two selections of Liszt's, "Liebestraum" and the dashing Tartarian number, "Mazeppa." After a number of encores, he gave as a finale a wonderfully fitting and virile performance of Liszt's E Major Polonaise. Mr. Ganz will make his residence in Berlin for the next three years.

C. E. N.

While in Kansas City, Mo., a few days ago, Paderewski bought a pen of white Orpington chickens, paying \$7,500 for them. They will go to his European estate.

PHILHARMONIC IN GERMAN PROGRAM

Beethoven and Wagner Numbers Given at Last of Subscription Concerts

Beethoven and Wagner shared the program of the last concerts of the Philharmonic Society's regular subscription series in Carnegie Hall last week. The classic master's Eighth Symphony opened the concert, after which Mme. Jomelli, of the Manhattan Opera House, sang the "Abscheulicher" aria from "Fidelio." After an intermission preparatory to the more modern music, Mr. Safonoff gave the "Meistersinger" prelude, and Siegfried's Funeral March from "Götterdämmerung," followed by the immolation of Brunnhilde, with Mme. Jomelli as soloist.

The performance of the symphony was, to say the least, energetic, and several of the critics agreed that in the third movement Mr. Safonoff pressed his men forward at a pace altogether too fast. To be sure this is in accordance with Beethoven's metronomic marks, but those are now generally ignored by most conductors.

Mme. Jomelli was in excellent voice and sang with taste and expression, but when she attempted to force her higher notes the result was not altogether agreeable.

Mr. Safonoff's interpretation of the "Meistersinger" prelude was probably the best thing in the concert, although in the "Götterdämmerung" music he achieved effects that were striking, by forcing the utmost power from the brasses. The performance was impressive in the extreme.

The Philharmonic Society announces an extra pair of concerts on Friday afternoon and Saturday evening, March 27 and 28, with Teresa Carreno as soloist. The program will be devoted exclusively to music of Tchaikowsky.

BONCI IN BUFFALO

Metropolitan Tenor Enthusiastically Greeted at Philharmonic Chorus Concert

BUFFALO, March 18.—The Philharmonic Chorus, Andrew T. Webster, director, gave its third concert in Convention Hall on the evening of Monday, March 16, and it was notable from the fact that Alessandro Bonci made his first appearance before a Buffalo audience.

No soloist who appeared in Buffalo this season has won such an ovation as Mr. Bonci. He came heralded as one of the world's greatest artists and by his singing proved his claim to such a title. With every fresh song that he sang he grew in favor with his listeners and in the end they were tumultuous in their enthusiasm. He sang the aria, "M'appari" from "Marta," Mozart's "Violet," "Caro mio ben," by Giordani, and the "Boheme" Aria, "Che Gelida Manina." To these he was compelled to add four encores.

An interesting feature was the two numbers sung by the women's chorus, in four parts, a capella, "The Springtide" and "Peggy," and particularly impressive was the closing excerpt from the "Redemption" of Gounod, "Unfold Ye Portals Everlasting," with William J. Gomph at the organ.

New Haven is likely soon to have an opera company of its own. Last week the Morris Steinert Opera Company gave a performance of "Martha" with local talent, which was highly praised, and which is regarded as the first step toward establishing a grand opera company in that city.

He displayed a full rich tone.—Morning Post, November 15, 1907.

Spalding's playing at his second recital only served to strengthen our opinion of the remarkable similarity between his style and method and those of Joachim.—The Crown, London, November 21, 1907.

A performance of distinction singularly free from the usual affectations of the virtuoso.—Daily Graphic, London, January 30, 1908.

Rarely has so youthful a player shown such real insight into the music he plays, so complete a forgetfulness of self, so sincere an avoidance of the tricks supposed to be effective.—Tribune, London, January 29, 1908.

SPALDING SEASON 1908-9 VIOLINIST

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LENTEN RECITALS BY NEW YORK ORGANISTS

Interesting Programs Prepared by
Well-Known Church
Musicians

Interesting programs for Lenten recitals have been arranged by various New York organists. Samuel A. Baldwin gave the third of his Sunday afternoon organ recitals at the College of the City of New York, Convent Avenue and One Hundred and Thirty-ninth Street, last Sunday, and a recital will be given every Sunday afternoon thereafter until the end of May. There will be the usual weekday recital on Friday at 2.30 o'clock. Sunday's program:

Concert Overture in E Flat.....	William Faulkes
Benediction Nuptiale.....	Hollins
Fugue in E Flat (St. Ann's).....	Bach
Sonata No. 1 in D Minor.....	Guilmant
Cantabile.....	Loret
"The Evening Star" ("Tannhauser").....	Wagner
Etude Symphonique.....	Boss

Leopold Stojowski gave an organ recital at St. Bartholomew's Church Thursday evening. He played the following music of Wagner and Palestrina:

Kaisermarsch	Wagner
"Come, Let Us Worship"	Palestrina
Ritt der Walküren	Wagner
"Gloria Patri"	Palestrina
Choral	Wagner
Prelude to "Parsifal"	Wagner
"Alla Trinita Beata"	Traditional
Trauermarsch	Wagner

At the Broadway Tabernacle Church, Broadway and Fifty-sixth Street, three organ recitals were announced for Tuesday evenings, March 17 and 24, and Tuesday afternoon, March 31. Walter C. Gale, organist of the church, was scheduled for the first and third, while Will C. Macfarlane, organist of St. Thomas's Church, will officiate at the second. Mr. Gale's list for Tuesday evening was as follows:

Toccata in F Major	J. S. Bach
"Sursum Corda"	Elgar
Sonata, No. 1, in D Minor, op. 42	Alexander Guilmant
Marche Heroique de Jeanne d'Arc	Dubois
Spring Song	Hollins
Vorspiel to "Lohengrin"	Richard Wagner
Overture to "Tannhauser"	Richard Wagner

The American Guild of Organists is giving under its corporate auspices this Winter a series of twenty-five free organ recitals in various churches of this city and vicinity. The sixteenth on the list took place Tuesday evening at the Church of the Resurrection, Seventy-fourth Street, near Park Avenue, the organist being Alfred Brinkler, and his program the following:

Sonata in E Flat Minor, op. 119.....J. Rheinberger
Choral Prelude in A, "Allein Gott in der Hohe sei
 eh".....J. S. Bach
Choral Prelude, "O Welt ich muss dich lassen," J. Brahms
Concert Fantasia.....R. P. Stewart
Pastorale.....A. Claussmann
Grand Chœur in B Flat.....T. Haigh
Die Frage.....W. Wolstenholme
Wedding Song.....G. A. Burdett
Fest Hymnus.....G. Piatti
Themes, "Nun Danket".....Bach

The program of the organ recital at the Church of the Divine Paternity Thursday afternoon was as follows:

Organ:

Toccata Dorico.....	J. S. Bach
Caprice in B Flat.....	A. Guilman
At Evening, Idylle.....	D. Buck
Miss Elizabeth E. Bosworth	
Trio, Serenade.....	Saint-Saëns
New York Organ Trio.	
Arthur Bergh, violin; Elias Bronstein, 'cello;	
J. Warren Andrews, organ.	
Violoncello, Resignation, opus 8.....	Fitznaghen
Mr. Bronstein	
Trio, Messe sans Paroles.....	D'Ortigue
New York Organ Trio.	

Oratorio Concert in Memphis, Tenn.

MEMPHIS, March 16.—“From Olivet to Calvary,” Maunder's oratorio, was given by the choir of Calvary Episcopal Church last week. The service was one of a series of sacred musicals which this choir has been giving monthly during the past season, and was largely attended, both by members of the church and by others who take delight in programs of this nature. The solo work was ably handled by Helen Kelley, Mrs. R. Jefferson Hall, Mrs. Thomas Lawler, J. B. Vesey and Lloyd Davis. R. Jefferson Hall was the director.

A Much Discussed Portrait of Mary Garden



Copyright, 1908, by Ben Ali

BEN ALI HAGGIN'S PORTRAIT OF MARY GARDEN AS "THAIS."

MR. HEINROTH'S LECTURES

Pittsburg City Organist Explains Working of Big Instrument

PITTSBURG, March 16.—Charles Heinroth, city organist at Carnegie Music Hall, is giving a series of lectures at the music hall, preceding his organ recitals, and they are not only proving instructive but extremely interesting. He lectured Saturday night on "The Organ, Its History and Construction." Prior to the execution of several well-known selections, he explained their action and called attention to a number of various tones predominant in the compositions.

He explained the mechanism of the organ and the 2,500 pipes of the big Carnegie instrument and expressions given by means of the swell pedals. The action of this organ is no heavier than that of a piano and the improvements which makes this possible have all been made within a period of fifty years. During the next four Saturday recitals to follow, he will give similar lectures on the same subject.

E. C. S.

According to the *Etude* there is a suburb of a large American city which boasts of a De Koven, a Foster and a MacDowell Place, each one named for an American composer.

SOBESKI IN MEXICO

Boston Baritone Scores Signal Success at Concert—His Plans

BOSTON, March 16.—Friends in this city of Carl Sobeski, the lyric baritone, who has been spending the season on the Pacific Coast, have received notice of his successful concert given in Mexico City, Mexico, Monday evening, March 9. Mr. Sobeski is now on his way to San Francisco and will sing in El Paso, Los Angeles and other points.

The successes which attended Mr. Sobeski's appearance in Mexico City is indicated by the press notices. The Mexico *Herald* of March 10 said: "Naturally Mr. Sobeski was the star attraction. With each song he became more popular with his enraptured listeners, and to their outburst of enthusiasm he responded with several encores."

D. L. L.

The president of the Deutsche Buchhändlerverein announces that the music publishers of Germany have decided not to pay any attention hereafter to manuscripts sent to them unsolicited.

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One of the oldest and best Conservatories in the Central States wishes to engage a man to act as head of piano department, beginning next September. He must be a good performer, an experienced teacher, and must possess intellectual attainments in addition to musical ability. Guaranteed salary and excellent possibilities. Address inquiries to "B," care of MUSICAL AMERICA, 135 Fifth Avenue, New York.

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COLD FACTS SPOIL PORTRAIT ROMANCE

Mary Garden's Picture Wasn't Means of Reconciling Artist and His Grandfather

Although it can be connected with no romance of dim galleries of the Old World, and although it has never been stolen, or hidden, or had done to it any of the strange things that make the history of many pictures interesting, yet romance has already begun to weave itself about the full-length portrait of Mary Garden as *Thais* which has lately been on exhibition at Knoedler's Art Gallery.

According to the maker of legends who wove this one, the identity of the painter of the picture was only discovered through the efforts of James B. Haggin to become its possessor, all unknowing that he was trying to buy the work of his grandson, Ben Ali Haggin, whom he had long since disowned as a foolish boy who couldn't paint and wouldn't give up trying.

Knoedler's possession of the portrait, the story ran, was due to the loyalty of Miss Garden to the unknown one who had painted her. Mr. Knoedler had tried to induce her to sit for her portrait to a painter of national reputation. She refused, saying that she had already been painted by a young man of great talents, if unrecognized, and the art dealer must accept his portrait for exhibition or none. Thus the canvas came into the window of the Fifth Avenue Gallery.

When Mr. Knoedler got the canvas he was not permitted to know the artist. Therefore, one afternoon when James B. Haggin halted his carriage in front of the gallery and rushed in to buy, Mr. Knoedler was unable to give him any encouragement, and Mr. Haggin left, naming \$10,000 as what he was willing to pay. The unknown artist would not sell and in jumps of \$5,000 Mr. Haggin put his offer up to \$25,000. When this offer was sent to the artist, through Miss Garden as intermediary, the artist thought the time had come to reveal himself to the grandfather who had cast him aside for his foolish devotion to art. Here the story got to its finest touches.

The two men met in the gallery. There was a tearful reconciliation before the canvas, the struggling artist received a check for \$25,000 with the hint that there was more in grandfather's strong box, and thus he was able thereby to turn aside forever from bread and cheese and his fifty-cent table d'hôte.

In his studio at No. 27 West Sixty-seventh Street, Ben Ali Haggin listened with appreciative interest to the story of the "romance" of the Mary Garden portrait as related to him. Surrounded by canvases which have had the highest praise at many exhibitions, he admitted that he was not a poor, unknown and starving artist. His name was pretty small and hard to find on the Garden portrait, Mr. Haggin said, but he thought most people would know that he had painted it. As for his grandfather buying the portrait, he hadn't yet heard of it. Mr. Haggin, senior, had always admired it, however, from the first time he saw it in his studio.

"It's a beautiful story, though, that you have told me," said Mr. Haggin. "I hate to spoil it with cold, uninteresting facts."

Death of Clara Novello

ROME, March 18.—Clara Novello, Countess Gigliucci, one of the most famous of European singers during the first half of the nineteenth century, died here on Monday, March 16. She was born June 19, 1818. She won the admiration and patronage of Mendelssohn in Germany. Then she went to England, where she became very popular and so captivated Charles Lamb that he dedicated a poem to her. In 1843 she married the Count Gigliucci. She retired from the stage in 1860. She sang almost entirely in concert and oratorio.

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FAMOUS SOUSA BAND ENDS ANOTHER TOUR

Records for Box Office Receipts
Broken in Pacific
Coast Cities

John Philip Sousa has just concluded his ninth concert tour across the Continent, and the thirty-second semi-annual tour, that covered much of the South and somewhat of New England. In view of the peculiar and depressing conditions that have existed throughout the country for many months past a cursory glance at the tour is interesting:

Going westward along the northern route, after the Willow Grove (Philadelphia), the Pittsburgh Exposition and the Corn Palace at Mitchell, S. Dak., engagements, business receipts increased steadily, until on the Pacific Coast records were broken. This, however, was simply a case of Sousa surpassing his own high-water mark of past seasons. The record road-concert (single performance receipts) was made at Berkeley, Cal., \$4,000 in round numbers. Los Angeles established a new record, and even stricken San Francisco came very near to the Los Angeles figures for the same terms. It was much the same at Seattle, Spokane, Portland, Vancouver and other important Coast cities.

Coming eastward by the middle route the first effects of financial disturbance and stringency were encountered at Omaha, Des Moines and St. Paul. From there on doubtful spots were met here and there, according to local conditions and their more or less alarming character. In spite of all this, and a further interruption by Mr. Sousa's dangerous illness at Milwaukee and Chicago, the tour as a whole came near establishing new figures for the time consumed.

"The organization was the largest Sousa has ever taken across the Continent, and the best," said George N. Loomis, who has made eight transcontinental tours with Sousa, "and in his programs and quality of concerts Mr. Sousa has never proved himself more valiant and authoritative than throughout the entire season." This conclusion is borne out in reports by the reviewers.

The soloists gained distinction, and all in all, with the exceptions of Sousa's illness, and an inconveniencing wreck or two, in which, luckily, there were no direful results to the company, the tour must be enrolled as another trophy in the illimitable Sousa roll of honor.

The series of New York Sunday evening con-

certs at the Hippodrome was distinguished for the audiences it brought together no less than for the uniform and unchallenged super-excellence of the performances.

Sousa is now enjoying a recuperating vacation in North Carolina with gun, dogs, horses and a select coterie of huntsmen.

MILANO OPERA COMPANY STILL STICKS TOGETHER

Organization Not Destroyed by Unfortunate Experience in
New Orleans

NEW ORLEANS, March 16.—Mario Lambardi, impresario of the Milano Opera Company, which recently closed its season under unfortunate circumstances here, announces that the organization still sticks together and is hopeful of arranging a benefit in the near future.

"The company is still whole," said Mr. Lambardi, "and it seems probable that we will complete our American tour. I have received telegrams offering engagements in Memphis, Philadelphia, Chicago and Boston. We may arrange to accept these offers and finish up in New York."

When he was asked if any of the members of the troupe were in bad circumstances, Mr. Lambardi replied in the negative, saying that all had received their salaries regularly for five months, and while some had not saved, they would be taken care of.

OREGON'S SPRING FESTIVAL

Will Be Held in Portland and Excellent
Music Is Anticipated

PORTLAND, March 18.—The annual Oregon Music Festival will take place in this city in the Armory on April 10, 11 and 12. The Chicago Symphony Orchestra will be on hand and the vocal soloists will be Genevieve Clark Wilson, soprano; Rose Lutiger Gannon, contralto; John B. Miller, tenor, and Arthur Middleton, bass. A chorus of three hundred voices will assist.

The concert of the first evening will be mainly orchestral. The chorus, however, will appear in Max Bruch's short cantata "Fair Ellen." The next afternoon, that of Saturday, an orchestral concert will be given, and in the evening the chorus attraction will be A. Goring Thomas's "The Swan and the Skylark."

The stellar event of the festival will be the presentation of the "Messiah," Palm Sunday afternoon. The chorus will give six numbers, including the best choruses in the oratorio, and the soloists will give the usual solos.

NOVEL EVENTS FOR MUSICAL ST. LOUIS

Society Folk Will Assist at the Benefit Performance of Zach's
Orchestra

ST. LOUIS, March 16.—As the season draws to a close in St. Louis there are still some novel musical events, not the least interesting of which will be the benefit performance for the Symphony Orchestra, in which two society leaders will take part. One is Mrs. Willie K. Stanard, a singer of note in amateur ranks. She has often been heard in a semi-public way, but never before in an ultra-professional field. The other is Mrs. David Francis, Jr., daughter-in-law of the World's Fair President, who is a most talented pianist.

That the appearance of these two ladies will have much to do with the success of the concert in prospect and greatly increase the receipts goes without saying. This concert will take place in April. The last regular concert of the season will be given April 26, and a strictly Wagnerian program will be rendered. In the fore part of April there will be another series of the Thomas Orchestra concerts, and this time Kubelik will be added to the already strong attractiveness of the orchestra itself.

The San Carlo people came back last week for a benefit performance or two at the Odeon, and as there was a guarantee, they at least did not lose, as they did in the previous engagement. Alice Nielsen was the prima donna assoluta this time, as Mme. Jane Noria has not only resigned, but has also refrained from carrying out her intention to sue manager Henry Russell for using her name, when she no longer was with the company.

So far as the opera companies go that have been here this season, they cannot claim great success, at least not financially. The Symphony Orchestra has the best of it all the way through, and with one or two exceptions has fully satisfied its patrons with the special artists engaged for each concert. The society seems to be on a firm footing once more and prospects for next year are excellent. Director Zach has been laid up with a swollen face for the last two concerts, but he, too, is fast recovering and will be on hand for the closing events.

E. H.

A Londoner who attended a concert at which Elgar's Variations for Orchestra, op. 36, and Strauss's "Till Eulenspiegel" were given was

heard to declare, says the *Musical News*, that he should have liked to see the orchestra divided, half playing Elgar's piece, and the other the Strauss revelation at the same time. He thought time would be saved, and the dual conceptions would not suffer.

COLUMBUS MAENNERCHOR AND ADAMOWSKI TRIO

Boston Organization Appears at Concert
of German Singing Society—
Women's Club Recital

COLUMBUS, OHIO, March 14.—The only concert of foreign talent during the last week was that given by the Adamowski Trio, under the direction of the Columbus Männerchor. The Tchaikovsky Trio was the opening number, and it was admirably given. Mme. Szumowska's piano playing was enthusiastically received and the Adamowski brothers both gave excellent violin and cello numbers. The Männerchor sang most satisfactorily under the direction of Hermann Ebeling and their first number, "The Pilgrims' Chorus," was repeated. Amor Sharp sang even better than usual, and Mrs. Sharp's place was supplied by Mrs. Edith Sage MacDonald, who sang "Thou Charming Bird" with splendid effect. The sextet was composed of Mrs. MacDonald, Alice Speaks, Messrs. Sharp, Beck, Greenlee and Peters.

The Women's Music Club gave a delightful recital Tuesday afternoon, the program consisting of selections from the German and French composers. Mrs. William King Rogers, Misses Millicent Brennan and Hedwig Theobald, sopranos; Mrs. Effie Wier Fisher, contralto; Ethel Keating and Emily McCallip, pianists, were the members who took part and the assisting artists were Franc Ziegler, violinist, and Ferd Gardner, cellist.

H. B. S.

Mme. Goodson Ends Her Tour

BOSTON, March 16.—Mme. Katharine Goodson, the English pianist, who is closing a most successful concert tour of this country, will sail for England on the *Adriatic* from New York March 25. In July Mme. Goodson will go to Australia for a concert tour and from there will go to San Francisco, where she will begin her third American tour, January, 1909.

She is closing one of the most successful tours ever enjoyed by a foreign pianist and, judging from the unprecedented demand for reengagements, Mme. Goodson's third tour, which will occur in the third successive season, will be equally if not more successful.

D. L. L.



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THE BUFFALO GRAND OPERA SOCIETY IN "CAVALLERIA RUSTICANA."

The Director, De Cortez Wolffungen, is in the center in front and Heinrich von Nettelblatt, Chairman of the Society, is at the left. To Director Wolffungen's enterprise Buffalonnians owe their first opportunity to see and hear Grand Opera given by local talent. With the exception of two artists from New York and Mr. Wolffungen, the cast and chorus were made up entirely of amateurs. The two New Yorkers were Homer Lind and Regina Arta.

WASHINGTON CHORUS SINGS

Mrs. de Moss and M. Dethier Assist at Saengerbund Concert

WASHINGTON, D. C., March 15.—The Washington Sängerbund was heard to-night in its second public concert of the season, under the direction of Henry Xander. The society was assisted on this occasion by Mary Hissem de Moss, soprano, of New York; Edourd Déthier, the Belgian violinist, and an orchestra of forty musicians. The program contained Thomas's "Raymond" Overture, Hermes's "Sonnenaufgang," Bruch's G Minor Concerto, played by Mr. Déthier; the Polonaise from Thomas's "Mignon," sung by Mrs. de Moss; Gericke's "Herbst im Meere," Hegar's "Morgan in Wald," Schäffer's "Die Post im Walde," with a cornet solo by André Galopin; Chopin's No-

turne and Wieniawski's "Airs Russes," played by Mr. Déthier, and three soprano solos, Haydn's "My Mother Bids Me Bind My Hair," Bliss's "Come Out, Mister Sunshine," and Batten's Waltz song "April Morn," sung by Mrs. de Moss. W. H.

Maurel to Sing with Tetrizzini

Victor Maurel, the noted French baritone, who has been singing with the San Carlo Opera Company this Winter, has been especially engaged to sing *Rigoletto* at the Manhattan next Monday. Mme. Tetrizzini will be the *Gilda*.

The wedding of May Bradley and George R. Kelsey, both well-known singers of New Haven, Conn., will take place on Wednesday, March 25. Mr. Kelsey and Miss Bradley became acquainted while they were taking part in an amateur operatic production.

CHORUS IS 50 YEARS OLD

Milwaukee Liedertafel Will Celebrate Its Golden Jubilee March 31

MILWAUKEE, March 16.—The Milwaukee Liedertafel society, one of the leading musical organizations in Milwaukee, is fifty years old and will celebrate its golden jubilee on March 31 with a concert at the Pabst Theatre in this city. A chorus of 200 mixed voices, under the leadership of Theodore Kelbe, the director of the society, and with the aid of the leading soloists in the city and with the support of Chris Bach's Orchestra, will present a memorable program.

The society was founded in July, 1858, and originated from two societies that had disbanded. There were seventeen founders, only two of whom are now alive. They are John Marr,

father of the famous painter, Karl Marr, and George Fliege, and both will be the honored guests at the celebration. M. N. S.

Miss Cottlow Plays at Palm Beach

PALM BEACH, March 16.—Augusta Cottlow, pianist, carried the burden of the program at the last meeting of the Fortnightly Club, and each selection she rendered was one of pretension, requiring the player to have thorough control of all kinds and degrees of tonal effects, in which the young genius showed herself absolutely capable. It is significant that one so young and almost frail as is Miss Cottlow should be able to handle so wonderfully and interpret so intensely and sincerely the works of the great composers. Power, breadth and scope are offset by delicacy of touch and clarity of technique until in its completeness each composition as rendered is a perfect gem.

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MORENA SINGS AGAIN AT METROPOLITAN

As "Elizabeth" She Confirms the Good Impression Made at Her Debut

WEEK AT THE METROPOLITAN

Wednesday, March 11—"Tosca": Mmes. Eames; MM. Caruso, Scotti, Dufriche, Barocchi.

Thursday, March 12—"Mignon": Mmes. Farrar, Abott, Jacoby; MM. Bonci, Plançon, Lucas, Mühlmann.

Friday, March 13—"Aida": Mmes. Eames, Kirkby-Lunn; MM. Caruso, Scotti, Plançon.

Saturday, March 14—Matinée—"Rigoletto": Mmes. Abott, Jacoby; MM. Bonci, Stracciari, Mühlmann, Bégue.

Evening—"Mahan Lescaut": Mme. Cavallieri; MM. Martin, Scotti, Barocchi, Lucas.

Monday, March 16—"Tannhäuser": Mmes. Morena, Fremstad, Alten; MM. Burrian, Van Rooy, Blass, Reiss.

Wednesday, March 18—"Mignon."

The most important feature of the week at the Metropolitan was the second appearance of Berta Morena, this time as *Elizabeth* in "Tannhäuser." The Monday night audience was one of the largest this season has been able to show at a performance of a Wagner opera, and the work was carried through with infinitely better effect than when last it was given.

Mme. Morena's *Elizabeth* was almost ideal in appearance and in general conception of the character. It was the embodiment of youthful loveliness and charm, a patrician type at once imposing and winsome. Vocally the artist was not at all times impeccable, but her impersonation, taken all in all, was one of the most appealing and satisfying ever seen on the Metropolitan stage.

Carl Burrian sang and acted conscientiously as the love-distraught hero of the opera, while Olive Fremstad as *Venus* fairly outdid herself in a rôle that enables her to demonstrate her vocal and histrionic gifts with the most potent effect and in which she has commanded a great deal of admiration on former occasions.

A change in the cast of "Aida" was necessitated by a recurrence of Mme. Eames's trouble with her knee dating from an accident she met with last year while playing with her dog. Her substitute in the name part was Marie Rappold.

Mr. Bonci was the bright, particular star of the Saturday matinée, "Rigoletto," in which his superb artistry aroused demonstrations of a nature not often witnessed at this house.

Miss McDowell Plays in Boston

BOSTON, March 17.—Alice McDowell, pianist, gave an interesting program before the Boston Art Club last Wednesday evening. She was assisted by Grace Bradbury, soprano, and William Hicks, tenor. Miss McDowell played a Chopin scherzo, the "Shadow Dance," by MacDowell, and a scherzo by Mendelssohn. This was one of the ladies' nights given by the club during March, and was a most enjoyable affair. Miss McDowell is a pupil of Carlo Buonamici, one of the well-known teachers in Boston. D. L. L.

When King William IV was at the Westminster Abbey Handel Festival in 1834, he showed a tendency to drop off to sleep. While the duet for basses was being sung in "Israel in Egypt," the Queen woke him up suddenly by exclaiming, "What a fine duet, 'The Lord is a man of war!'" The King, not thoroughly awake, said: "How many guns does she carry?"

PIANIST AND SOPRANO GIVE RECITAL



NORMA M. WHITFIELD

Gifted Pianist Who Gave a Recital in Newark, N. J., Last Week

NEWARK, March 16.—The concert given last Thursday evening in Wallace Hall by Norma M. Whitfield, pianist, and Elizabeth Haines van Ness, soprano, introduced the accomplishments of two talented young women. A large audience gave emphatic approval of the various numbers. Miss Whitfield presented an ambitious and exacting list of items, in the performance of which she revealed a facile technique



ELIZABETH VAN NESS

Soprano Who Assisted at Miss Whitfield's Newark Recital

and commendable regard for tonal values. Her offerings included Bach's Prelude in D Minor, Beethoven's Largo, op. 13, No. 8; Mendelssohn's Scherzo in E Minor, and numbers by Chopin, Schumann, MacDowell, Moszkowski, Poldini, Borodini and Liszt. Miss Van Ness sang songs by Franz Schubert, Brahms, Mendelssohn, Godard, von Fielitz and A. Goring Thomas.

OPERA FOR CINCINNATI

Announcement of San Carlo Visit Causes Much Joy

CINCINNATI, March 16.—For a time it seemed as if Cincinnati concert-goers would be compelled to rely largely upon students' recitals to fill in the gap between the Symphony concerts and the May Festival, therefore the announcement that the San Carlo Opera Company will fill the week of March 23 at the Lyric Theatre was received with great rejoicing.

Last season when Henry Russel brought the San Carlo Company to Music Hall he assumed a great risk, for the company was practically unknown here, but after the first few performances the worth of the company was fully appreciated and his return this year is being anticipated with much pleasure.

The preparations for the May Festival are progressing satisfactorily and as the time approaches interest in festival affairs increases. George H. Wilson will soon open a temporary office in Cincinnati and devote his entire time to the management of the festival. F. E. E.

Musicians and Managers at Odds

The theatre and opera managers of New York have declared war on the Musical Protective Union of the city, and, unless all signs fail, next Fall will see a bitter fight in progress. It is not unlikely that pianos will replace orchestras in the theatres where drama is presented, and that non-union or foreign musicians will sit in the orchestra pits at the Manhattan and Metropolitan opera houses.

Bruno Huhn's Compositions Sung

Bruno Huhn gave a concert of his own songs, sung by Edith Gould and Francis Rogers, at Harvey Fiske's home in New York, on March 11. Tom Hood's "I Love Thee," Julia Mapes's "Neath the Apple Tree," Shelley's "Love's Philosophy" and "I Arise from Dreams of Thee," and Cora Fabbri's "If," were some of the texts of these songs.

MR. FISCHER CONDUCTS

Takes Zach's Place at Symphony Concert in St. Louis

ST. LOUIS, March 16.—Edna Murray, the California pianist, was well received at the popular concert at the Odeon last week. Her work was pronounced exceptionally good, and the audience was pleased with her performance, which was an exhibition of fine technique and delicate touch. Miss J. Moncrieff, the alto of the Second Baptist Church Choir, was the other of the two soloists on the program.

In the absence of Max Zach, who is ill, the orchestra was under the leadership of Assistant Conductor Frederick Fischer. While Mr. Zach was missed by the audience, Mr. Fischer's work was very excellent. "Love's Way" and "My Heart at Thy Sweet Voice" were the titles of the vocal selections. The piano solo was the "Harlequin's Wedding," by Zach. Selections from Verdi's "Rigoletto" and Tchaikowsky's "Nutcracker Suite" were orchestra numbers. "The Dance of the Hours" and a march, "Up the Street," completed the program.

When Remenyi Visited Nashville

NASHVILLE, TENN., March 16.—The recent visit of Kubelik, the violinist, to this city recalls an amusing little incident that occurred when Remenyi, the wizard of the bow, favored Nashville with a visit many years ago. While the famous violinist was rendering a very difficult selection, and the audience was quiet, suddenly from the top gallery came the noise of some one breaking open a peanut. A frown came over Remenyi's face, his music ceased, and pointing his finger to the offender he said: "You, up there, when you finish ze peanut solo, I will continue." It is hardly necessary to say he was not interrupted again that evening. T. H. C.

The Music Society of Kiel, Germany, recently gave a Max Schillings evening, assisted by the composer thus honored and Ernst Von Possart. The program consisted of excerpts from the Schillings operas and the setting of Possart's "Das Hexenlied."

CALVE AS "CARMEN" AT THE MANHATTAN

Fills Special Engagement in Familiar Role—Dufranne Sings "Escamillo"

WEEK AT THE MANHATTAN

Wednesday, March 11—"Lucia di Lammermoor": Mmes. Tetrizzini, Severina; MM. Zenatello, Sammarco, Arimondi.

Friday, March 13—"Carmen": Mmes. Calvé, Zeppilli, Trentini, Giaconia; MM. Dalmorès, Dufranne, Gilibert.

Saturday, March 14—Matinée—"Pelléas et Mélisande": Mmes. Garden, Gerville-Réache, Sigrist; MM. Perier, Dufranne, Arimondi, Crabbé.

Evening—"La Navarraise": Mme. Gerville-Réache; MM. Dalmorès, Crabbé, Gianoli-Galletti. "I Pagliacci": Mme. Zeppilli; MM. Bassi, Sammarco, Crabbé.

Monday, March 16—"Carmen," with Mme. Calvé.

Wednesday, March 18—"Louise": Mmes. Garden, Bressler-Gianoli; MM. Dalmorès, Gilibert.

Emma Calvé, having completed her concert tour, which began last October, was engaged by Oscar Hammerstein for a few special appearances in "Carmen" to add a little extra spice to the closing days of the Manhattan's second season. Mme. Calvé's name associated with Bizet's opera is still potent, from the box office standpoint, and so the house contained very large audiences on both Friday and Monday.

On Monday the singer was undoubtedly in better form vocally than on her first appearance, likewise less capricious. While it would be idle flattery to claim that her voice has retained all its old-time sensuous warmth, there was, nevertheless, much beauty of tonal quality and effectiveness of nuance in her singing. Along the lines of her conception of the character her *Carmen* remains in many respects a remarkable impersonation. Her increased avoirdupois of late years tends, perhaps, to emphasize the characteristics of the rôle upon which she has always laid special stress, so that if her portrayal now seems somewhat disproportionate, as compared with her earlier work in the part, this can scarcely be charged against her artistic instincts. Her resourcefulness in effective detail is as comprehensive as ever.

Hector Dufranne, who came over from Paris to sing *Golaud* in "Pelléas et Mélisande," sang and looked the rôle of *Escamillo* in a manner that met with the loudly expressed approval of both audiences. Mr. Dalmorès, who has been battling with a severe attack of laryngitis for some time, used his voice so deftly as to save his singing from any suspicion of his handicap. Mr. Gilibert's illness caused the substitution of Mr. Gianoli-Galletti in the "Carmen" cast and of Mr. Dufranne as the father in Wednesday's "Louise."

Irene Ackerman on March 7 gave an "at home" at her studio, No. 1947 Broadway, New York. Among those who helped to make the affair enjoyable were Charles Abercrombie, Agnes Sumner Geer, Mrs. May Kidder Pierce, Eden Greville, Martin Gaudoket, Mary Goodwin Stueler, Amy Ames, Constana Hamblin, Thomas H. Sill, Mrs. Mary Ives Tood, the Countess Von Boos Farrar, Henry Samborn, Walter Bentley, Maude B. Adams and Jennie Wilder.

After a long absence Felix Mottl, of the Munich Court Opera, appeared in Berlin last week as conductor at a concert of the Philharmonic Orchestra.

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FLORENCE EASTON TO STAY IN BERLIN

Glenn Hall Plays Prominent Role Among Concert Artists in Germany
This Season—Success for American Pianist

BERLIN, March 11.—Florence Easton, who has been making "guest" appearances at the Royal Opera here since her husband, Francis MacLennan, the tenor, began his engagement at this institution, has just signed a five years'

Glenn Hall, the tenor, who will return to America for a tour next December, January and February, is having a busy season with concert engagements in many different cities. Since last Fall he has been a resident of Berlin. No more



ALFRED CALZIN

Young American Pianist Who Has Been Winning Success in Europe This Winter

contract with the management, dating from next October 1.

Miss Easton recently prepared and sang the rôle of *Marguerite* in "Faust" in German in a week. During the performance, which was on a Saturday night, she heard that the management was looking for some one to sing *Aida* the following Monday. She sent a request that she be allowed to sing the part. They told her there could be no rehearsal, either with or without orchestra. She assured them that though she had never sung the part in public, still she had heard her husband as *Rhadames* so many times that she was perfectly sure of the part. Much to the amazement of the Germans she successfully sang the rôle on twenty-four hours' notice for the first time in her life, without any kind of a rehearsal and in a language she does not speak fluently. Her next new rôle will be *Eva* in "Die Meistersinger."

Not Altogether Impressed

One pays dearly for rising above the family level. Sooner or later some beloved member, singly or with the aid of others, will rise to rebuke, or worse—to ridicule.

The mother of Olive Fremstad, the grand opera singer, was reminded by an old-time friend of her daughter's celebrity.

"Aren't you proud of Olive, Mrs. Fremstad?" he asked. "She had quite an ovation last night; it must be very gratifying to you to witness such a demonstration in her honor."

"Oh, I don't know," the mother of the prima donna replied, elevating her head rather contemptuously, "we all sing!" — *New York Times*.



GLENN HALL

American Tenor in Demand in Germany This Season for Concerts and Recitals

significant endorsement of his work could be desired than the interest Arthur Nikisch has shown in him. When that conductor first heard him sing he immediately engaged him for one of his concerts at the Leipsic Gewandhaus, which was the first time in the history of that institution that an American male singer had been engaged as soloist.

He has also appeared at one of the Berlin Philharmonic Orchestra's symphony concerts, and in recitals here, in Leipsic, London and other cities. Herr Nikisch has played his accompaniments.

Alfred Calzin, American pianist, a pupil of Alberto Jonas, of Berlin, has been attracting general notice in European musical circles. He has just had his third public appearance in Berlin this season. Twice he played with the Philharmonic Orchestra and the last time in recital. Earlier in the season he was heard with



FLORENCE EASTON AS "CIO-CIO-SAN"

This Soprano, Who Was with Henry W. Savage's "Madam Butterfly" Company Last Year, Has Signed a Contract to Remain at the Berlin Royal Opera Five Years Longer

the Winderstein Orchestra in Leipsic. Here, as everywhere, he was the recipient of flattering press notices.

In January he appeared with Mitja Itkis, the ten-year-old violin prodigy, in a joint recital in

Copenhagen. In Vienna he was obliged to add five encores to an already heavy recital program. He has a number of important engagements yet to fill during the remainder of the season.

J. M.

Boston Cecilia Modifies Plan

BOSTON, March 16.—The Cecilia has modified its original plan to give two concerts with the same program of short, miscellaneous pieces at Jordan Hall on the evenings of March 30 and 31. Instead it will give but one concert on the latter evening.

The Clef Club, of Buffalo, will give its second concert of the season in Convention Hall, on the evening of Thursday, April 2. The soloist will be Herbert Witherspoon, baritone. Conductor Alfred Jury announces that in response to many requests, the club will again sing Dudley Buck's "Hymn to Music," which was given at the first concert.



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In July Miss Goodson sails for Australia for a concert tour, and thence to the Pacific Coast, where she begins her third American Tournée January, 1909

The Mason and Hamlin Piano

Miss Goodson is already re-engaged to play next season with many of the organizations with which she has appeared this season

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Miss Goodson has appeared as Soloist during the present season with an extraordinarily interesting list of Organizations; for instance, The Worcester Festival, The Boston Symphony Orchestra, The Chicago Orchestra, The Philadelphia Orchestra, The Hartford Philharmonic Orchestra, The Minneapolis Organestra, The St. Paul Orchestra, The New Haven Orchestra, The New York Philharmonic Orchestra, The New York Young People's Symphony Orchestra, The St. Louis Orchestra, The Kneisel Quartet, at the White House, with many Musical Organizations and Clubs, in Recital in New York, Boston and other large cities, and in private Recital.

The Mason and Hamlin Piano

ECHOES OF MUSIC ABROAD

NOT content with arousing Paris to its need of a new theatre and practically effecting the establishment of one which shall be accessible to the leading foreign artists, Gabriel Astruc, who is a "power" in the interests of music in the French capital, has now taken up a plan to make Versailles the central point of the French music world.

Acting on behalf of the Comtesse Grefulke, president of the Société des Grandes Auditions Musicales de France, M. Astruc has requested the Government to devote the large auditorium for concerts and opera performances at the Versailles palace to its original purpose. Since early in the Second Empire no opera has been produced there, the hall having been reserved for extraordinary sessions of the Senate.

The auditorium is considered one of the most perfect from the standpoint of acoustics in France. The President of the Senate and a special committee visited it last week and reported favorably on the proposition.

THE inner circles of La Scala have been in a demoralized state since it became known that Mr. Gatti-Casazza and Conductor Toscanini have been caught in the net laid for them by the directors of the Metropolitan. The new active administrator of the theatre, it is now decided, will be Temisocle Pezzali, of Turin, while two rising young conductors, Barone and Serafini, will succeed Mr. Toscanini.

WHY an actor cannot be content with an exalted position as a matinée girl's idol and popular favorite with more mature theatre-goers as well, without plunging headlong on to the operetta stage, is a problem not easy to solve. It is one of those temperamental vagaries of a player who, apparently satisfied with his portrayals of Shakespeare, Goethe and Schiller characters, yields to his ambition to conquer new worlds, regardless of his lack of qualification for the new career upon which he may cast a longing eye.

Rudolf Christians, who has been justly admired as one of the leading men at the Royal Theatre in Berlin and as a "guest" artist at the Irving Place Theatre, New York, was assigned the principal rôle in the premiere in Vienna of Franz Lehar's new light opera, "The Man with the Three Wives," and his vocal limitations and general unfitness for the part of an operetta lover are blamed as in part responsible for the disappointing effect of "The Merry Widow's" successor.

It seems that Lehar himself, however, has made the mistake of departing from the simplicity of style and melodic charm which made the appeal of his earlier work so potent and universal, and attempting an opera on a scale approaching that of grand opera. Nevertheless, the Theater an der Wien is crowded every night by Viennese, who enjoy the troubles of "The Man" with his three wives.

PROFESSORS of the Milan Conservatory and a number of prominent Italian composers, such as Puccini, Boito Mascagni and Smareglia, are forming a society to further the

appreciation of Italian operas in Germany and German works in Italy.

It is the intention to organize a special company of the best artists to give representative performances of the new Italian operas in the larger German music centers, while, on the other hand, special seasons of German opera presented by leading German singers will be arranged for La Scala. It is hoped in this way to bring about a better mutual understanding of native ideals

parson of the church in which he plays directed that the anthem should be Barnby's "O Lord, How Manifold," with its seasonable reference to the valleys standing "thick with corn."

At the same time, the organist is quite willing to be relieved of the delicate task of rebuking an exuberant member of the congregation for trying to drown out every one else. It doubtless required courage on the part of a minister in Lorn, Argylshire, to send this letter to one of his "sheep" who had been bleating too loud: "I am sorry to complain, but you greatly annoyed me yesterday by the loud way in which you sang the Psalms. I hope in future that you will show a little more consideration. Several people have complained to me before."



KARL HALIR

Many American violinists have been pupils of Karl Halir, the Bohemian violinist, who for many years has occupied a conspicuous position among the concert artists and teachers of Berlin. He was born in Hohenelbe, Bohemia, forty-nine years ago, and began his music studies at the Prague Conservatory as a pupil of Bennewitz. Later he studied with Joseph Joachim, and after playing first violin in Bilse's orchestra and filling short engagements in Königsberg and Mannheim he was appointed director of the Weimar Court Orchestra, a position he held a long time, until he moved to Berlin. He made a successful tour of America in 1896-7.

in these two countries. In addition, concerts of German music are to be given in the new hall of the Milan Conservatory.

While Milan musicians are enthusiastic over the project, the Germans seem rather dubious of the results of such a scheme.

ONE of Edinburgh's most prominent organists makes a plea to have ministers restricted to their own department. One Sunday last month when the snow was three inches deep on the ground and Jack Frost was in the air the

the Metropolitan, where, as Fate would have it, he failed to "make good." After his unfortunate Dresden-New York experience the tenor's old Dresden admirers remarked sententiously, "Der hat es dumm gemacht."

VIENNA, proud of the graves of Mozart, Beethoven, Schubert and Brahms, is sadly disappointed over Prince Esterhazy's refusal to comply with the city's request to have the remains of Haydn removed from Eisenstadt and placed in one of the graves of honor in the great central cemetery of the Austrian capital before next year's ceremonial commemorating the hundredth anniversary of the great Austrian composer's death.

"Papa" Haydn was buried in the Hunds-thurm Churchyard, but at the instance of the Esterhazy family his remains were exhumed in 1820 and reinterred at Eisenstadt, in Hungary, where the composer for many years had charge of Prince Esterhazy's private band.

PARIS has a pianist, Wanda Landowska by name, who makes a specialty of programs of music of the sixteenth, seventeenth and eighteenth centuries, using a specially constructed clavecin to obtain the effects peculiar to the period. She has visited Berlin on several occasions and on her recent visit there gave one of her most comprehensive programs.

French, English, Italian and German schools were represented by Couperin, Rameau, Pasquini, Daquin, Peerson, John Bull, D. Scarlatti, Martini, d'Anglebert, J. S. Bach, Francisque, Fischer and Chambonnières. The effect of John Bull's "King's Hunt" and Bach's Fugue with the Cock's Crow, on an instrument approaching more nearly to the instruments known to the composers than does the modern piano-forte, delighted the music-sated Berlin public.

THOUGH Catalani's "Loreley" has met with rather doubtful success in most places where it has been produced, the same composer's "La Wally" has been most warmly received. Turin waxed enthusiastic over it a few nights ago, when the poetic glamor effected by the music evoked special comment. "Lohengrin," on the other hand, "left the public cold"; though this may have been partially due to its inadequate representation. The most popular work produced this season as yet is Massenet's "Ariane."

A MUNICH publisher is credited with saying that when a struggling composer has reached his thirtieth birthday he is easily led aside from the rough and rugged path into the more flowery one of light and unclassical composition. The latter pays better, as a rule; and why find fault with unrecognized genius if the long-repressed essentially human desire for creature comforts finally get the better of ambition for future glory?

HUNGARY for more Wagner, Amsterdam, Rotterdam and The Hague are possessing their souls in patience awaiting the coming visit of Peter Raabe, conductor of the Weimar Court Theatre, and a company of German singers, who will give one performance of "Die Meistersinger" in each of these cities. Fräulein Bolz, of Dresden, will be the *Eva*, Hans Bischoff, a Hanover tenor, the *Walther*, and the other artists will be drawn from Hamburg and Dresden.

J. L. H.

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New York, Saturday, March 21, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

The balmy Spring weather of last week was a most appropriate time to take from "cold storage" that sad and dilapidated official announcement to the effect that Arthur Nikisch will succeed Karl Muck as conductor of Boston's orchestra. The perpetrators of this "sensation" have acknowledged their "journalistic error" and now the great musical reading public breathes easy again.

Philadelphia's warm tribute to the memory of Fritz Scheel, the late conductor of the Symphony Orchestra, expressed at a memorial service marked by the formal presentation of a bronze bas-relief, affords a gratifying spectacle in these days when the achievements of the living are apt to overshadow those of the dead. It is worthy of notice, too, that far more significant than the bronze portrait and the commendable efforts of the women's committee of the Orchestral Association to establish this manifestation of honor, is the memorial which Mr. Scheel himself created and which he has left to posterity. Owen Wister, the novelist, who delivered the address at the ceremony in the Academy of Music, spoke advisedly when he declared that Fritz Scheel died for the orchestra and lives in it.

APPLAUSE OUT OF PLACE

The executive committee of the New York Oratorio Society has been debating the advisability of requesting the audience to refrain from applauding at the coming performance of Bach's "Passion Music According to St. Matthew." Were the work to be given in a church no discussion of this question would be necessary, but in Carnegie Hall the public will inevitably regard it more or less in the light of a concert performance and, consequently, feel disposed to indulge in the usual method of expressing approval.

It is obvious that applause is decidedly out of place when the "Passion Music" is being sung; comment on the disastrous effects of interruptions of this nature upon the impression the work is intended to produce seems superfluous. In Germany audiences of whatever creed, regarding it as one of the loftiest expressions of a religious service, never think of marring the atmosphere it creates by indulging in what they would deem a profane "noise," whether listening to it in a church or in a concert-hall.

The average American audience, however, still regards the performance of any music in a public auditorium too much in the light of a diversion to recognize the inappropriateness of receiving such a work as the one in question in the effusive spirit that would be entirely in keeping at other concert-room performances.

The question has been precipitated by a letter received by Director Frank Damrosch from a patron of the society's concerts who complains that the audiences' applause and the soloists' recognition of it lowered the Christmas performances of "The Messiah" to the level of "an ordinary theatrical show." Dr. Damrosch, replying, expressed his appreciation of and sympathy with his correspondent's standpoint, but noted among the grounds sustained by the executive committee as justifying the applause its inspiring effect upon the artistic endeavor of the singers. In a lengthy dissertation in the New York Tribune H. E. Krehbiel differentiates between "The Messiah" and the "Passion Music" in a way that will satisfy most music lovers when he says:

"Bach's 'Passion Music' is a church service which has been transferred to the concert-room. It is a relic of a period which extended over centuries, during which the Church did not hesitate to stimulate the spirit of devotion by dramatic representation. Yet the more impressively this music is performed the less will those who are properly appreciative of it and moved by it feel inclined to bestow upon it the conventional expressions of approval.

"Handel's 'Messiah' is in purpose and structure a secular work. It was not written for the Church, but for the concert-room. Its textual material was drawn from Holy Writ, but its musical presentation is epical, not dramatic. There would seem to be no more reason to withhold the testimonials of delight which a worthy performance of its music is calculated to call forth than to refrain from applauding a public reader for declaiming with impressive and compelling beauty any chapter of the Bible, Milton's 'Paradise Lost' or Klopstock's 'Messias.'"

BOSTON'S NEW CONDUCTOR

Max Smith, the music critic of the New York Press, who invariably has something interesting to say in his Monday morning column, strikes a pessimistic tone in his comments on Karl Muck's successor.

Mr. Smith bases his attitude on the work done by Max Fiedler when he appeared as "prima donna" conductor at one of the New York Philharmonic Society's concerts in 1905-6. The critic states the belief that Fiedler was selected because of his warm personal friendship with Dr. Muck and as a result of the latter's suggestion. "Friendship, however, is no mark of merit," writes Mr. Smith. "History is full of examples of the greater stepping into the arena of the lesser. Fiedler surely will not replace Muck in the affection of Boston and New York audiences, and should Muck return to his present post after an interim of Fiedler it is probable he will be welcomed with open arms."

It is to be hoped that the Press critic's misgivings are without foundation. The wisdom displayed by those in charge of the Boston Orchestra's affairs in the past may be accepted as a sufficient guarantee of Max Fiedler's standing. Nor is it clear that the new conductor is to come here because of his friendship with Dr. Muck, who, in an interview with Orin Downes, of the Boston Post, declares that they were associated only in their student days. "Of Mr. Fiedler's personality I can tell you little," Dr. Muck is quoted as saying, "Of his characteristics as a conductor I will tell you this—he is the right man for the position."

WAGNER AND THE VOICE

There have been artists, especially among the Italians and French, who have claimed that singing the Wagner operas ruins the voice. Even some Germans of distinction have taken this ground. The recent death of Pauline Lucca, the great German prima donna, recalls the fact that in her autobiography, published in 1888, she said:

"There will be no more great singers of the kind that made a real art of song. The Italians have beautiful voices, but have no taste or knowledge about singing. The French have taste and a certain knowledge of method, but the voices are mediocre.

"There is no need of artistic singing to-day. What is the value of a cantilena, for instance, in modern compositions? Everything is declamatory, cut up and explosive.

"I was never of the opinion that Wagner was so injurious to the voice. It was his imitators who have done so much to abolish the art of song. I sang *Elsa* and *Irene* without feeling that Wagner injured me. It is different to hear Wagner to-day shouted and barked by men and women with three notes in their throats. That is enough to make a singer nowadays."

It is certainly interesting to note that so great a singer as Lucca is on record that singing Wagner does NOT ruin the voice.

TENORS

A wit once said: "Males are divided into two parts—men and tenors!"

Another wit said: "A tenor is not a man. He is a malady."

All well and good, but these epigrams do not agree well with the facts.

The leading tenors of the day are with few exceptions married men with families and beautiful homes to which they are devoted.

The modern tenor is not the irresponsible Don Juan of fiction, but a family man, a good business man, who saves his money and invests it most carefully in real estate and railroad bonds.

A tenor once said: "Ze tenor—he make love—on ze stage, yes! But off ze stage, to hees wife alone! Eef zere are any bad men it is ze baritones and ze bassi!"

At the Opera

Good morn', Signor! You looka bright
For wan dat's out so late las' night.
O! yes, I see you w'en you came
E'en opera house for "La Bohème."
I too was dere. Eh? Eet was grand?
You bat my life! dat's true, my frand.
You are surprise' an' so delight
For dat dey seeng so good las' night?
Ah! you would see
Why dat should be
Eef you could know so mooch as me.

You evva hear da love more strong
Dan speak las' night through evra song,
Through evratheeng dey say an' do
Dat mak' da story plain to you?
You know, eet ees not only art
Dat breeng da music from da heart:
You s'pose dat art ees only theeng
Mak' Angela so good to seeng?
Ah! you would see
Dat could not be
Eef you could know so mooch as me.

O! Angela ees seeng so sweet
Your heart censeid your breast ees beat—
Eh? Angela? You don'ta know?
She's pretta girl een firsta row,
Weeth face so sweet an' form so grand,
An' di'mon' reeng on lefta hand.
You deed not see? You mees a treat;
She ees da heart an' soul of eet!
Ah! you would see
Why dat should be
Eef you could know so mooch as me.

—Catholic Standard and Times.

An Enthusiastic Reader

To the Editor of MUSICAL AMERICA:

It gives me great pleasure to enclose a check for \$2 to pay for my subscription to MUSICAL AMERICA for the ensuing year. I consider it one of the very best musical papers ever published in this country. Bright, newsy, full of musical gossip in the best sense of the word, and, above all, fair to every one. Very sincerely,
Albany, N. Y. A. W. LANSING.

All the Musical News Worth Reading

To the Editor of MUSICAL AMERICA:

Enclosed please find check for \$2, my subscription to your excellent paper, which I read with interest each week. It certainly contains all the musical news that is worth reading.

HARRY ALEXANDER MATTHEWS.

Tioga, Philadelphia, Pa.

No Apology Necessary

To the Editor of MUSICAL AMERICA:

Enclosed find post-office order for \$2.00 to renew my subscription to your newsy paper. Your apology is not necessary, the paper is worth the advance. WALTER J. PHELPS,
San Francisco. Treasurer Loring Club.

PERSONALITIES



JOSEPH HOLBROOKE

Joseph Holbrooke, the prolific English composer, deems it a compliment that he has more enemies than any other musician in England. His first work was composed when he was a boy of fourteen. It was a luridly descriptive song, inspired by the reading of accounts of an American train fire. His latest work, an "Illuminate Symphony," and the manner of its presentation have been subjects of much controversy in London. For its performance by the New Symphony Orchestra and a chorus of 150 voices the hall was darkened and the words of the poem which inspired the composition, Herbert Trench's "Apollo and the Seaman," were thrown in illuminated letters, two stanzas at a time, on a dark screen, behind which the orchestra and singers were concealed. The experiment, which was not approved by Mr. Holbrooke, was scarcely a success.

Melba—Nellie Melba is due to arrive in Paris by March 25 to replenish her stage wardrobe for the coming opera season at Covent Garden.

Patti—Adelina Patti's recipe for eternal youth is simple enough for any person to adopt; it is "Never worry, and take plenty of fresh air." Unlike most other singers, she has never feared the rigors of the weather, but has always made it a point to go out regularly, Winter and Summer alike.

Elman—Mischa Elman, the young Russian violinist, whose first American tour originally scheduled for this season has been postponed till next year, will make his New York debut at a Sunday night concert at the Manhattan Opera House early in December.

Farrar—"Many are called, but few are chosen," says Geraldine Farrar, "and really, if I spoke the truth as I feel it, I should say that unless one can be at the top it does not seem worth while—the struggle, the self-sacrifice, the disappointments."

Tracy—Mary Tracy, the young American soprano, who, as Mlle. Talaisi, is singing at Monte Carlo, was singled out for special praise for her impersonation of *Freia*, in the recent production of "Das Rheingold." She studied in Paris under Jean de Reszke, and it was by the express desire of the Prince of Monaco that she was engaged to make her debut in opera in his principality.

Tetrazzini—Luisa Tetrazzini heard an American colored musical comedy company for the first time a week ago Saturday night, when Oscar Hammerstein arranged a box party for her, Mary Garden, Cleofonte Campanini and Mme. Campanini at the Majestic Theatre, where Williams and Walker were giving "Bannanna Land."

Fiedler—Max Fiedler, the next conductor of the Boston Symphony Orchestra, has been much in demand for special engagements in various parts of Europe this Winter. He recently conducted the last concert of the *Academia Sancta Caecilia*, in Rome. Beethoven, Tchaikowsky and Wagner were the composers represented.

Ruffo—Titta Ruffo is, it is said, one of the new singers likely to be heard at the Manhattan next season. If he comes, Ambroise Thomas's "Hamlet" will be staged, with this Italian baritone as the young Dane.

Garden—At the sale of the late Richard Mansfield's house furniture last week Mary Garden paid \$250 for five large chairs, three of which were elaborate throne chairs. These and other objects she purchased at the same time she will use in fitting up a studio in New York.

Sembrich—Marcella Sembrich's real name was Praxede Marcelline Kochanska before she married her piano teacher, Wilhelm Stengel. Sembrich was her mother's maiden name.



DEAR MUSICAL AMERICA:

Will the New York public rise up in virtuous indignation next season against Mr. Hammerstein as it did this season against Mr. Conried with regard to the production of Strauss's "Salomé"? I presume you know that Mary Garden's success has impelled Hammerstein to the idea that it would not be a bad thing to produce Strauss's opera at the Manhattan next season, especially as Miss Garden is to sing in it in April at Brussels.

But before "Salomé" is to be given, it is understood to be Mr. Hammerstein's intention to produce another opera, "Aphrodite," which I can tell you is of a most sensational character, with Miss Garden in the title rôle.

The music of "Aphrodite" is by Camille Erlanger. The libretto is founded on a story written by Pierre Louys. The scene is laid in Alexandria in its most disreputable days. The costuming of the opera need not give anybody much concern, as most of the people who appear in it do not wear any clothes—that is, not to speak of!

If the public can stomach "Aphrodite," I do not see why they cannot stand "Salomé."

Operas of the new school, however, will not have a hearing without a good deal of protest from old opera-goers. I notice that the recent production of "Iris," at the Metropolitan, has stirred up a good deal of ill-feeling.

A correspondent writes to one of the daily papers to say that "the music of 'Iris' suggests the inspired heights of an etude for the violin. The gutter poet who wrote the libretto surpasses anything we have yet encountered for bad taste and sciolistic effrontery. He knows less of Japan than he does of the next world. He has evidently culled his 'things Japanese' from some cheap guide-book or half-digested magazine article, but his mine of misinformation fell short when it came to proper names; for these he has consulted a school geography. Then the scenery and costumes—with the exception of 'Fugi' and one 'torii,' are found elsewhere only at Revere Beach and Coney Island. With all the operas there are to choose from why should the public nose be rubbed for three dreary hours in a disagreeable mess like 'Iris'?"

This must be pleasant reading for Mr. Conried.

Mme. Calvé has appeared again as *Carmen*. Well, the present generation may go and see and hear her in the rôle, but it will not know her as she was when she won her great success.

Some people have an idea that Mme. Calvé is already over fifty. This is not so. She was born in Madrid in 1864, so she is now in her forty-fourth year. She is naturally stouter, heavier than she used to be and so, in the early scenes of the opera where she flirts with Jose, or when she dances, she is no longer the light, supple *Carmen* that she used to be. Still, she is still a great artist—we must all admit.

But I would direct attention to the capricious eccentric peculiarities which now dominate her performance, and which were absent from it when she first started in to astonish the world with her voice and her charm. And this leads me to say that I scarcely know an instance where a great singer, actor or actress, had won such success in a certain part that the public would have him or her in no other that the result was not inevitably to deteriorate the artist and to cause the representation to be distinguished more for grotesqueness than for its adherence to nature and artistic ideals.

On the theatrical stage we have had two splendid examples of this, in the late Sir Henry Irving, who played one or two parts so often that they became distinguished simply for 'mannerisms,' and in the late Joseph Jefferson, who played *Rip Van Winkle* and *Bob Acres* so often that they became nothing but vehicles for his mannerisms and entirely lost the spirit of the original rendition.

When you sing or play the same blessed thing night after night, the effect is deadening on any person's capacity!

James Metcalfe, the well-known dramatic critic, gives, however, another reason for these peculiar eccentricities of stars, and states that it is his conviction that when a woman artist rises to a position where she is above authority she loses her sense of proportion and so forgets that the foundation of her success is the simple, direct and sincere interpretation of character.

I agree with him. Calvé's *Carmen* to-day has degenerated into a vocal eccentricity.

American music and American musicians are looking up. Dr. Muck, for the last concert of the Boston Symphony Orchestra this week, gives a program exclusively made up of what is popularly called "American music," or music written by American composers.

He will present the late MacDowell's "Indian Suite," Charles Martin Leffler's "Pagan Poem" and Frederick S. Converse's Suite, "Jeanne d'Arc."

While American composers are thus being honored, American prima donnas are carrying all before them in Berlin and are crowding the German artists out of the best rôles.

In Paris, a new organization is being formed of the first rank to present with full orchestra the compositions of American composers. A few years ago people in Europe would have told you that the only American music they knew were the negro minstrel songs and the two-step.

Mr. Hammerstein's declaration that next season he will abolish the ticket speculator and will even go so far as to refuse to place tickets on sale at the hotels is brave, but is it wise? If tickets are only to be sold at the box office, it means that everybody will have to go or send a messenger to the Manhattan Opera House, which is somewhat out of the way, during the day. People who go to the opera in carriages do not mind it, of course, but to have to go there for your tickets, as it is not on the main line of travel, will mean a great deal of inconvenience.

So far as the hotels are concerned, if they were satisfied with a modest percentage it would be a convenience to the public, especially to those who cannot tell ahead when they can go to a certain performance, and so are quite willing to pay a half dollar more if they can get good seats just when they want them.

There is one side, however, to the ticket business which is not generally known, and it is that there are a certain number of people who offer considerable premiums for tickets at our most successful performances, so that the average person who goes up to one of these ticket stands at the hotels and thinks that he will get two good seats merely by paying fifty cents extra will find himself very much mistaken.

The vulgar rich have spoiled all that long ago. Can you blame the speculator if he has only, even at the advanced price, two seats in some way back row for the ordinary customer, when he can get double the value for the best seats from the wealthy?

The story that the Emperor of Germany, for his comfort, has directed that the free list and sale of tickets to the public for the Royal Opera be suspended for six evenings in February and March, so that what are called "Society Nights" may be given for his particular friends, will scarcely be understood in a republican country like this.

It often happens that royal and imperial personages desire, with their friends, to enjoy the opera, on which occasions the house is barred to the general public. The late "Mad King" of Bavaria used to have performances given for his individual satisfaction, and sat in solitary glory.

The late Emperor Nicholas of Russia was also much given to performances before himself and a few members of the court.

Concerning one of these, there is a good story, and as the gentleman interested in it has joined the majority, there may be perhaps no particular harm if I tell it.

Some years ago, there was a well-known, amiable, rotund personage known in musical circles of New York, and particularly around Steinway Hall, by the name of Ferdinand

Dulcken. His mother, Mme Dulcken, was for many years pianist to the late Queen of England, in the sense that, whenever they had little home parties, which they used to have often, and the children came in to sing, Mme. Dulcken would play the accompaniments, or play the new music that had come out, for the late Queen and Prince Consort were great music-lovers.

In the course of his earlier career, Dulcken arrived at St. Petersburg, and through friends obtained permission to appear before the Emperor. He even then was very stout, and looked more like a round ball than an artist.

It was the custom for the Emperor to say a few words in compliment of the performance, and present the artist with a jewelled decoration.

On this occasion, the Emperor said to Dulcken, in German:

"My dear Mr. Dulcken, I have heard many pianists"—At this, Dulcken bowed almost to the ground, as far as his *embonpoint* would permit him. He felt that a wonderful compliment was coming. But unfortunately for him, the Emperor concluded with these words:

"But I have never seen any one of them perspire as you did!"

Dulcken had talent as a composer, and some years before his death the Schuberts published a collection of children's songs, the well-known songs that children sing, set to music by him.

They are the most delightful of their kind I know of.

So the musicians who play in the opera and theatre orchestras want more money! The plain truth is that their salaries have not gone up and, the cost of living has, the last twenty-five years. The musicians threaten to go on strike. Managers have gotten together and threaten to produce plays without any music and operas with a piano. Probably wise counsel will prevail and there will be a compromise—as there ought to be.

The Musical Union has done some good work. It has raised the status of the poor musician considerably and if it is wise it will proceed diplomatically and endeavor to effect a compromise.

While it is quite true that a salary which was fair ten years ago is so no longer, owing to the increase in the cost of everything, including rent; it is also true that most of the managers are staggering under a tremendous burden of expense, and so are compelled to fight every increase.

With the change in the directorship of the Metropolitan Opera House, a number of the members of the present staff will be replaced by others.

Mr. Goerlitz, I see, will become a manager of artists and singers—a position for which his great experience and knowledge of the musical world eminently fit him. He ought to make a distinct success, particularly as there are so many of our rich people who give entertainments at which they like to have artists of eminence appear.

When some of the eminent sleuths were investigating charges of graft that had been brought against some members of Mr. Conried's staff, wasn't it curious that they went hunting for evidence in the front of the house? They were mistaken. They should have looked for evidence at the back!

Your friend,
MEPHISTO.

A Good Model for Composers

"Music-lovers who are really desirous of comprehending how music is made cannot do better than spend some of their days and nights over the scores of Beethoven," says W. J. Henderson in the New York *Sun*, "while young composers eager to scale instrumental heights and flash the orchestral lightnings of Berlioz, Wagner and Strauss, should remember that all three of these masters learned their business from the composer of the Ninth Symphony."

Harold D. Phillips's Tribute

To the Editor of MUSICAL AMERICA:
I enclose \$2.00, subscription for another year for your admirably conducted MUSICAL AMERICA.
Yours sincerely,
Baltimore, Md. HAROLD D. PHILLIPS,
Peabody Conservatory of Music.

Ajaccio Waltzes

Wistar M. Elliot, a young lawyer of Williamsport, Pa., is the composer of a new set of waltzes entitled "Ajaccio," published by Luckhardt & Belder, of New York. There is much in the way of originality and melodic beauty in these waltzes to recommend them to pianists.

H. G. TUCKER'S CHORUS IN BOSTON CONCERT

Well-Known Soloists Appear with
Singing Club—Grieg
Work Sung

BOSTON, March 16.—The Boston Singing Club, H. G. Tucker, conductor, assisted by Mrs. Bertha Cushing Child, contralto; Emma B. Noyes, soprano; Giuseppe Picco, baritone; Mary D. Chandler, pianist, and B. L. Whelpley, organist, gave the second concert in its seventh season last Wednesday evening in Jordan Hall.

Mrs. Child and Miss Noyes sang the solo parts in Grieg's "At the Cloister Gate," with choruses for women's voices, and Mrs. Child sang the solos in Mendelssohn's "Thirteenth Psalm." Mr. Picco sang Massenet's aria from "The King of Lahore," Tosti's "Mattinata" and the prologue to "Pagliacci." Mrs. Picco played the accompaniments.

The choral pieces were as follows: Tschai-kowsky, "A Legend"; Pretorius, "Lo, How a Rose E'er Blooming"; West, "Love for Such a Cherry Lip"; Arensky, "Must I Forever" (cello obligato, by Carl Barth); Pinsuti, "Eldorado"; Mendelssohn, "Hunting Song"; Grieg, "At the Cloister Gate"; Franz, "Spring Faith"; Leslie, "How Sweet the Moonlight Sleeps" and "We Roam and Rule the Sea"; Mendelssohn, Psalm 13, "Lord, how long wilt Thou forget me?"

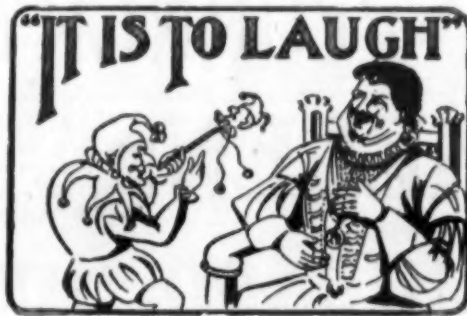
Mr. Tucker may congratulate himself on having selected a program of pieces of much more than ordinary interest and pieces particularly well suited to just such a choral organization as his singing society. The audience was of good size and it was clearly evident that the program gave much pleasure.

Interest naturally centered in Grieg's "At the Cloister Gate." The work consists largely of a dramatic dialogue between the two solo voices. Speaking of this work the Boston *Herald* said:

"This was sung with much sympathy by Miss Noyes and Mrs. Child, and the short choral passage at the end came in with thrilling and beautiful effect. The chorus continues to do creditable and often excellent work."

The songs by Mr. Picco added greatly to the pleasure. He has a voice of good range and extremely agreeable quality that is smooth, virile and ringing, especially so in its upper register. He sang with much fire and spirit. He aroused enthusiasm by both voice and singing, and added to the program.

D. L. L.



"She says she's 'saddest when she sings,' and"—

"That can't be. She may be 'sadder.' It's her audience that's saddest."—*Philadelphia Press*.

LADY GUSHINGTON (to great tenor): You sang that last song *beautifully*. I was in the supper room, but I heard every word. You have improved; you have, *really*.

THE GREAT TENOR: But—I have not sung; I am next!—*Illustrated Bits*.

A singing teacher in an agricultural college was once asked why she was employed by a college of that name. What was her work. She replied. Why! don't you know, my business is to plough voices, and it certainly is harrowing.

"For goodness' sake!" exclaimed mamma, returning from a shopping trip, "what's the matter with little Tommy?"

"'Tis a bad boom he got, ma'am. Ye know ye told me I was to let him play upon the pianny, an' onct whin he was slidin' on the top of it he slid too far, ma'am."—*Philadelphia Press*.

MRS. JONES: Is your daughter a finished musician?

SMITH: No; but the neighbors are making threats.—*New York Evening Telegram*.

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FROM MUSICAL AMERICA READERS

Methods and Singing Teachers

To the Editor of MUSICAL AMERICA:

In your issue of February 29, you have an editorial concerning a Western girl who asks your advice about singing. She is perplexed to find out who is the right teacher. This question has come up before. All teachers naturally consider that they are the right ones, but how can this be when the question of singing itself is not yet settled, and even the pupils are still looking for something better than what may be obtained. I will try to explain how I understand this dilemma.

At first the question arises, "Where is the weakest part of the female voice?" I am sure that no one will disagree with me when I say the medium and the union to the chest tones; therefore, this is the essential part which we should study.

How shall we find out which is the right position of the throat to obtain a full and strong medium voice? No method can teach us that; this is a personal gift of the teacher, which generally is not possessed by the one who works for the sake of money alone.

Recently, I attended a meeting where there were several prominent teachers of singing and where the question of methods came up and was discussed to such an extent that it was ridiculed. It was finally concluded that there is only one way to sing rightly: a way which does not need any denomination, nor qualification of method. All the teachers seemed to adhere to this statement and every one in his own heart was sure that he is the one who teaches the right method.

When I looked over those who had gathered and compared the teaching of one to the other, I could not find two who were teaching alike.

How do I know this? I hope the singing teachers will pardon me for having done lately considerable inquiring concerning their different ways of teaching. I did this because I propose a reform in the placing of the voice. I could not reach the height of my ambition myself, so I

studied, listened, compared till I found out where the trouble was and in order to know if my assertion is original I had to know what the other teachers were doing. What I propose is to establish a method, or system, for the placing of the voice, because this is the source of all trouble. The medium should be considered the first and fundamental point of the female voice. The chest tones should not come as high as fa and should not be taught to beginners. I should like very much to demonstrate in which way I handle this question and if your Western girl will try to study with me, I would like to make the experiment.

MME. A. LITSNER.

No. 139 Madison Avenue, New York.

"Crispino e La Comare"

To the Editor MUSICAL AMERICA:

Will you kindly state whether "Crispino e la Comare," the Italian opera recently produced by Mr. Hammerstein, has been given in this country before? Also, when and where was it first produced?

Yours truly,

BERNARD HEKKING.

Newark, N. J., March 12.

[I believe the opera was produced at the old Academy of Music, in the early 'eighties, by the late Col. W. H. Mapleson, with Adelina Patti in the principal rôle. The opera was first produced at Venice, Italy, in 1850.—Editor MUSICAL AMERICA.]

"Parsifal" Not to Be Given This Year

To the Editor of MUSICAL AMERICA:

Kindly add my name to your subscription list for one year and accept my best wishes for your delightful paper. Will "Parsifal" be sung at all at the Metropolitan Opera House this year?

Saginaw, Mich. ELSIE C. MERSHON.

[The management of the Metropolitan Opera House has made no arrangement for the production of "Parsifal" this season.—Editor of MUSICAL AMERICA.]

Whole Family Likes Musical America

To the Editor of MUSICAL AMERICA:

Your paper is regarded as one of the most valuable that comes into our home and is read and enjoyed each week by the other members of my family, as well as myself—something that cannot be said of musical periodicals previously subscribed for.

MISS ANNA R. HALBERT.

Chairman Music Committee, Texas Federation of Women's Clubs, Corsicana, Tex.

A Satisfied Subscriber

To the Editor of MUSICAL AMERICA:

As long as I can raise the price, I hope to be numbered among the weekly readers of your paper, for the value received is far greater than the small money consideration involved. I find MUSICAL AMERICA newsy, interesting and reliable and not tending to things petty, personal jealousies nor commercialistic aims. Wishing you the greatest success in your endeavors,

Baltimore, Md.

EDGAR T. PAUL.

In Touch with Our Musical Life

To the Editor of MUSICAL AMERICA:

By the aid of a vivid imagination and the clear, full, interesting reports of events in your paper, I feel right in touch with the musical life of our country.

HENRY FAY LOOK.

Topeka, Kans.

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To the Editor of MUSICAL AMERICA:

Your paper is quite indispensable to a student in the country and the enclosed \$2.00 is most cheerfully paid.

KATE FOWLER.

Binghamton, N. Y.

The Italian company which recently gave a season of opera in Amsterdam stopped over in Brussels on the homeward journey and gave performances of "Tosca," "I Pagliacci" and "Cavalleria Rusticana," which were severely criticized.

The Opera at Lyons, France, is now rehearsing "Pelléas et Mélisande" and "Die Meistersinger von Nürnberg."

HURRY CALL FOR ORMSBY

New York Tenor Scores Success in Philadelphia on Short Notice

Once more has Frank Ormsby, the well-known tenor, been called upon to get up a new and difficult work at short notice and again he has acquitted himself with great credit. Carl Busch's "Four Winds" was given at Philadelphia, Thursday, March 12, at the Academy of Music. Mr. Douty had been originally engaged to create the part in the work but was taken suddenly ill and Mr. Ormsby was secured by long distance telephone just two days before the concert.

During the past few weeks Mr. Ormsby has sung with the Chicago Apollo Club, the Chromatic Club, of Buffalo; the Apollo Club, of Boston, and the Gloucester Festival. Next week he will be heard in Memphis, Tenn., where he is a great favorite.

Operatic Soirée in Brooklyn

The annual operatic soirée of the Allied Arts Association was held last week at the residence of Mr. and Mrs. Eugene V. Brewster, No. 83 Midwood Street, Brooklyn. Nearly all of the singers who had taken part in the operas "Martha," "The Magic Flute" and "Faust" were present to take part, including Shanna Cumming, Forbes Law Duguid, Nella Brown Kellogg, Marguerite Steinberger, Emma L. Ostrander, Dr. Eugene Walton Marshall, Edwin Johnson, Anna M. Johnson, I. B. Alcock, Joseph Steinberger, and also William Grafing King, the violinist, and Edith Milligan King, the pianist, and the following accompanists: Mrs. Harriet Snow, Mrs. Edwin Johnson, Mrs. Harriet MacDonald, Miss Ruth King and Timothy H. Knight, all of whom constituted a brilliant array of talent for one musicale. The selections were all operatic and there was not one mediocre number on the program, each receiving one or more encores. As was to be expected, Shanna Cumming was the bright and particular star.

Eugen Ysaye has been giving a series of concerts in Berlin.

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**Paderewski and Kreisler Entertain and Are Entertained in Turn—
Polish Pianist Meets Mme. Modjeska**

LOS ANGELES, March 8.—The past week in this city has been memorable in musical circles, not only among residents, but among visitors as well, for it has seen one of the most affecting reunions among comrades-in-art that has been witnessed in southern California for many years.

The participants were Ignace and Mme. Paderewski and Mme. Helena Modjeska and her husband, Count Bozenta. As musical students know, it was due to the kindly advice and encouragement of Mme. Modjeska, many years ago, that Paderewski gave up his teaching and resolved to perfect himself as a virtuoso. The two friends had not seen each other for years, and when the train bearing the pianist's car "Magnet" drew in, last Tuesday morning, the famous Polish actress and her husband, with a retinue of friends and acquaintances, were drawn up on the station platform to meet them. Mme. Modjeska and her husband live at "Arden," a magnificent country estate near Santa Ana, a suburb, but the charms of "Arden" were abandoned while M. and Mme. Paderewski remained in town—a sojourn of several days. Automobile trips, dinner parties and many quiet little conversations made time speed rapidly.

On Tuesday evening, at the splendid Auditorium Theatre, which happened to be dark for the evening, M. Paderewski played to the greatest audience he has received on his present visit to this country, excepting his opening audience in the New York Hippodrome. More than 3,400 persons heard him, and the receipts aggregated nearly \$7,000. There were over 2,000 requests for a second concert, but owing to the impossibility of arranging dates, this was found impossible. The virtuoso's greatest triumphs were Schubert-Liszt "Erlking," and the Liszt Thirteenth Rhapsody. A new fugue and variations, of his own, was not received with favor.

As guests of L. E. Behymer, Paderewski's manager, were Mr. and Mrs. Fritz Kreisler. The following evening, Wednesday, was marked by an unusual artistic demonstration at the rooms of the now-famous Gamut Club.

Here M. and Mme. Paderewski, Mr. and Mrs. Kreisler, and one or two others of note, were guests of the organization at dinner, more than 100 well-known musicians of the Southwest being in attendance. The toastmaster was Charles Farwell Edson, and the gayeties of the evening were participated in for several hours by both of the distinguished visitors. Finally both were elected honorary members of the club, and were presented with replicas of the well-known club stein, which is a part of its insignia.

On Friday afternoon another splendid audience gathered at the Auditorium for the Fifth Symphony Concert of the season. Director Hamilton led his seventy men through Mendelssohn's "Trompeten" Overture, the Sibelius "Finlandia," and the Beethoven Pastoral Symphony, while Bruce Gordon Kingsley, soloist, was heard in one of the Vandelian organ concertos.

The same evening, Simpson Auditorium, the town's largest concert hall, was filled by a representative audience, which heard Fritz Kreisler. Since his last visit here Mr. Kreisler has gained greatly in artistic resource, and offered a program which was uniformly superb, delighting all his auditors.

Both Paderewski and Kreisler have been making this city their headquarters for the past week, have entertained and have been entertained, have done much sightseeing and have enjoyed artistic triumphs—and both yesterday expressed extreme regret at having to journey along their respective concert routes. J. J.

GOUNOD'S "REDEMPTION" SUNG

Walter Henry Hall's Festival Choir Assisted by Well-Known Soloists

Gounod's "Redemption" was performed by the Festival Choir of the Cathedral of St. John the Divine, assisted by the Cathedral choir, an

weaknesses in the cast. Among the stronger members is George Grossmith. There was a remarkable audience, including, as it did, Queen Alexandra, the Dowager Empress of Russia and Princess Victoria in a stage box and many notabilities in the auditorium. Stalls were sold for as high as \$25.

CAVALIERI ENTERTAINS

Italian Soprano of the Metropolitan Dances Tarantella for Guests

Lina Cavalieri, of the Metropolitan Opera House, the Marquis Mario de Bosco, 'cellist, and Charles Barron, an artist, gave a Venetian dinner, followed by an informal entertainment, at the home of Mrs. Benjamin Guinness in Washington Square, New York, on March 9th.

After the dinner a Neapolitan quartet gave an impromptu concert, the Marquis de Bosco

Pianist a Chauffeur; Violinist a Passenger



The photograph reproduced herewith represents Fritz Kreisler, the violinist, and his wife in their automobile at Lakewood N. J. For this occasion they had secured the services of a distinguished chauffeur, Josef Hofmann, the pianist.

orchestra and a group of solo singers, consisting of Marie Stoddart, Charlotte St. John Elliott, sopranos; Margaret Keyes, contralto; Dan Beddoe, tenor, and Herbert Witherspoon, bass, in Synod Hall, at Amsterdam Avenue and One Hundred and Eleventh Street, New York, Wednesday night of last week. The choir was formed by Walter Henry Hall, who conducted the performance, which was artistic in many respects. The soloists all did creditable work, special mention being due to Mr. Beddoe.

London Hears "A Waltz Dream"

LONDON, March 8.—Oscar Strauss's "A Waltz Dream" was produced here for the first time last night, the composer conducting. To judge by the first-night reception, it seems destined to have a long run, though there are many

played 'cello and mandolin solos and Mme. Cavalieri danced the tarantella with Gino Calza, a Roman poet and fellow-countryman. Many conspicuous members of social and artistic circles were among the invited guests.

Good Wishes from Rochester

To the Editor of MUSICAL AMERICA:

Enclosed is my check for one year's subscription. May your paper prosper and your endeavors be successful. Very truly,
Rochester, N. Y. HEINRICH JACOBSON.

Cosima Wagner and her daughter Eva are still on the Riviera, where the Bayreuth master's widow is steadily gaining strength for the coming festival in July and August.

SAGINAW, MICH., HAS A PROGRESSIVE CHORUS

Schumann Club, A. W. Platte, Director, Gives Fine Program at First of Concert Series

SAGINAW, March 16.—The Schumann Club of this city, under the direction of A. W. Platte, gave the first concert of a series of three recently, at the Masonic Temple. The chorus was assisted by Sibyl Sammis, soprano, and Marion Green, basso cantante, both of Chicago, whose artistic singing gave the utmost satisfaction.

The program contained the cantata "Hero and Leander," by Lloyd; "Dream Pictures," by Whiting, and "Barbara Frietchie," by Jordan, sung by soloists and chorus, accompanied by the orchestra, besides groups of songs by the soloists and selections by the orchestra. This is the tenth season of the club which, through highly efficient work under able leadership, has won not only a leading position among the musical organizations of the State, but has also succeeded, in the face of many obstacles, to offer to its patrons annually a series of three concerts which a much larger city might be proud of. The club will close this season with Haydn's "Seasons," to be given on May 29.

OPERA NO SIN IN LENT

But Cardinal Gibbons Thinks Spiritual Work Is to Be Preferred

BALTIMORE, March 9.—Addressing the Christ Child Society at the Cathedral, in reply to a question put to him by one of the members, Cardinal Gibbons said:

"I would say Holy Week is not an appropriate time for the opera. Still the old saying is, 'Do not multiply sins where there are no sins.' I would hesitate, however, to say that a person committed a sin in attending grand opera during Holy Week. Though music is one of the sources of education, spiritual work appropriate to the season should be preferred."

Franz von Vecsey, the boy violinist, introduced a new concerto by his former teacher, Jenő Hubay, at a concert of the London Philharmonic Society the other day. The work is reviewed as offering opportunities for brilliant virtuosity but not calculated to add to the composer's status.

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William Diestel, Walter Logan, Louis Magnus, Arthur Dunham, Mrs. Messenger Wells, Arthur Dunham, Helen M. Peacock, Fredric Karr, Ralph Evans Smith, Mabel Lewis, Clara Mae McCloud, Margaret Salisbury, Annie W. Foster, Henry F. Myers.

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SEATTLE HEARS KEGRIZE'S BEST ORCHESTRA CONCERT

Symphony Forces Present a Program of
Modern Works in Fine
Style

SEATTLE, WASH., March 9.—People of good musical taste who went to the Fifth Symphony Concert of the Kegrize organization Wednesday night must have admitted that the program was the best since the establishment of the orchestra. There was a departure from traditional lines in a way that delighted the modernists, if the term may be used as applying to discriminating music lovers who prefer the rather rich and substantial diet of Massenet, Puccini, Rubinstein, Goldmark and Saint-Saëns to the classics as represented in Bach, Beethoven and Mozart.

The really great thing that Kegrize has done since he came to Seattle was the "Sakuntala" overture of Goldmark, which was magnificently interpreted and splendidly played by the best aggregation of musicians that Kegrize has yet assembled.

The Mendelssohn Symphony, No. 4 (Italian), gave the musicians a better chance than they have ever had. Visibly they warmed to the work and particularly in the third movement, where there is a most beautiful moderato movement with the melody—a pastoral—taken first by the horns, again by the reeds and 'cellos alternating. The "presto," which closed the symphony, was given with a spirit and finish not before equaled by the Kegrize players.

The familiar "Peer Gynt" Suite of Grieg enthralled the audience and Kegrize was called forth to bow his acknowledgments five times. The Von Weber "Invitation to the Dance" was the remaining number.

PRESS NOTICES IN COURT

Two of Henry Russell's Singers Air Their
Grievances Before Judge

CHICAGO, March 10.—The suit of Jane Noria, late prima donna of the San Carlo Opera Company, in the United States District Court, asking for an injunction to restrain Impresario Henry Russell from using her name after she left the operatic organization, was the sensation of last week.

The court had no sooner taken the matter of the injunction under advisement than Milly Bramonia, the Swiss cantatrice, was heard from in gentle but vehement remonstrance. According to the newspaper accounts, Mme. Noria charged she had been damaged, owing to the fact that her name had appeared on programs when Milly Bramonia had appeared in her stead and received notices not of a flattering, but of a very critical, nature.

This immediately brought the fair and indignant Milly Bramonia to the front with the original notices she had received in Minneapolis and other points, of complimentary character, even when Noria did not appear, and she was ordered for duty on a few hours' notice. The result of it all was that the Swiss singer got the best of it, for the injunction was dissolved by mutual agreement.

C. E. N.

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Enclosed please find \$2.00 for my subscription to MUSICAL AMERICA. Am in perfect sympathy with the increase in price of your esteemed paper and think it is worth having at any price.

Respectfully,

Philadelphia, Pa. WILLIAM F. HAPPICH.

"YEOMAN OF THE GUARD" SAVOY COMPANY'S CHOICE

Philadelphia Amateur Opera Singers Will
Give Performances
in May

PHILADELPHIA, March 16.—The Savoy Opera Company, which for several seasons has delighted Philadelphia society with its performances of Gilbert and Sullivan operas, has begun rehearsals for the "Yeoman of the Guard," which will be presented on several evenings during May. The dates will not be definitely set until it is known when the theatre desired is available.

A chorus has been chosen and twice a week its members meet in the Orpheus rooms for practice under the direction of Selden Miller.

A few of the principals have been selected; but as there may be changes before the final list is announced, these will not be made public at present.

Joseph Craig Fox, to whom in past seasons so much credit has been due for the histrionic features of the performances, will again be stage director and J. Barry Cohahan, 3d, stage manager.

Mme. Samaroff's Plans

Mme. Olga Samaroff, after a long tournée through the Middle West and the Southwest, is returning East, primarily to play a number of times with the Boston Symphony Orchestra and the Kneisel Quartet. With the latter organization she has already played in Buffalo, St. Louis, and with it she is to play in Cambridge, Boston, New York and Chicago. Her season ends next month, and early in May she will sail for Europe, where she will stay at least a year.

WORCESTER HAS A PRODIGY

Lillian Chapdelaine, at Fourteen, Will
Continue Her Studies in Milan

WORCESTER, March 16.—Lillian Chapdelaine, fourteen years old, who is soon to leave Worcester for Milan, Italy, to resume her musical education, has been studying since she was ten years old in the San Jose Conservatory, but her voice is not yet placed. She easily takes high E and goes down with equal ease into the lowest baritone notes.

Mme. Nordica, whom she heard here last week, complimented her upon the voice, and Mme. Schumann-Heink's advice is sending her to Milan.

Before her family came to Worcester she sang before a large audience in San Francisco, and when eleven years old sang before 10,000 persons in Los Angeles. She was born in Vancouver, B. C., and a few years ago her family moved East.

Mehans' Monday Evening Musicales

After an interim of several weeks, due to illness, the Monday evening students' musicales were resumed at the Mehan Studios, Carnegie Hall, on March 9. More than fifty students were present and showed marked appreciation for the singing of Mrs. Cecilia Niles, soprano; Mrs. Mary Jordan FitzGibbon, contralto; Thomas Phillips, tenor, and J. C. Wilcox, baritone. Miss Gifford, a clever dialect reciter, and Frank Lincoln, the well-known monologist, who were present as guests of Mr. and Mrs. Mehan, kindly filled fifteen or twenty minutes to the great enjoyment of the audience. The Students' Musicales will now be held every Monday evening, giving way later for a series of more formal recitals by members of the studios' artist class.

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CHICAGO COMPOSER'S WORK IS PRESENTED

Adolph Weidig's "Episodes" Played
by Theodore Thomas
Orchestra

CHICAGO, March 16.—Notwithstanding the indulgence of the audience was requested for Mme. Gadski at the last orchestral concert on account of slight hoarseness, she managed to keep faith with the public, singing sprightly an aria from Mozart's "Marriage of Figaro"; the great scene and aria from Beethoven's "Fidelio," and share in the music of the "Flying Dutchman." Lawrence Rea, a local baritone, was associated with her in the Wagnerian selection.

The novelty of the program came from the pen of Adolph Weidig, a local composer, who has a number of times before furnished scores for the Theodore Thomas Orchestra, but the current contribution was by far the most ambitious and taking selection he has offered. It was vaguely entitled "Episodes," a series of tone pictures in symphonic form, inspired by the familiar song of *Clairchen* in Goethe's "Egmont." The first section, a scherzo, based on the lines, "Proudly soaring above," is a charming impression of the vernal beauties of the Springtime; the second is to the text "Sad Unto Death" and has the gentle melancholy contrasting with the joy and gladness of its predecessor, and the mournful yearning quality is admirably sustained. The final movement, "Happy Only Is the Soul that Loves," has sufficient sublimation of sentiment, but it lost power through excessive length. Adolph Weidig not only thoroughly understands the orchestra as a medium, but possesses a real gift for melody that is gracious, indeed, in an age when organized noise appeals through intricate technical environment. The entire work was well played, heartily enjoyed, and scored as favorably as any novelty that has been advanced this season. The composer was called to the stage and bowed his acknowledgements to the audience and took occasion to congratulate Conductor Stock upon his admirable revelation of the pleasing new composition.

VIENNA QUARTET CONCERT

Largest Audience of Season Hears Last
Program at Cooper Union

Frances Van Veen sang three songs at the last concert of the season given by the Vienna Quartet in Cooper Union last week. Her program consisted of the Jewel Song from "Faust"; "Twas April," by Nevin, and "The Year's at the Spring," by Mrs. H. H. A. Beach. These were given in fine spirit and were enthusiastically applauded. Miss Van Veen has good control of her voice, which is strong, well placed and full of color.

The Vienna Quartet played to its largest audience of the year. These concerts have been drawing more auditors with each succeeding concert and a strong clientele is promised them for next year. The program was as varied as this quartet usually plays, running from Wagner down to lighter and more fanciful music. As usual, numbers by Johann Strauss were included. The compositions of Strauss are always popular at Cooper Union, particularly when they are played by the Vienna Quartet.



ADOLPH WEIDIG

A Talented Chicago Composer Whose New Orchestral Work "Episodes" Was Given
at the Last Concert of the Thomas Orchestra

MR. TECKTONIUS'S PROGRAM

Interesting List Prepared for Pianist's
New York Recital

Leo Tecktonius, the accomplished young American pianist, who has been liberally patronized by New York's society leaders during his stay here this season, announces the following program for his concert in the Plaza Hotel ballroom next Tuesday evening:

MacDowell's Prelude in E Minor, Bach's Solfeggietto, Bach-Saint-Saëns's Gavotte from the B Minor Sonata, Mr. Tecktonius; Grieg's Sonata, op. 45 in C Minor, Messrs. Tecktonius and Alois Trnka, violinist; Polonaise from "Mignon," Mlle. Giulia Allan; Schumann's "Nachtstücke," Three Norwegian pieces by Grieg and Ole Olson, Cyril Scott's "Lotusland," Debussy's Arabesque, R. Strauss's Reverie and

Gottschalk's Tremolo Etude, Mr. Tecktonius; Bellini's "Ah, Non Giunge," from "Sonnam-bula," and an aria from Delibes's "Lakmé," Mlle. Allan, and a group of Chopin numbers by Mr. Tecktonius.

Philadelphia's "Martha" Cast

PHILADELPHIA, March 16.—The cast chosen by the Philadelphia Operatic Society for its production of "Martha" at the Academy of Music on April 28 will be formally announced next Saturday. It will be as follows: *Lady Harriet*, Flora Bradley; *Nancy*, Mrs. Russell King Miller; *Lionel*, Joseph S. McGlynn; *Plunkett*, Henri G. Scott; *Sir Tristan*, Lewis J. Howell; *Sheriff*, Charles D. Cuzner. A most important announcement that will be made at the same time is the engagement of Harry McRae Webster as stage director in succession to Edward Grant, lately resigned. H. M. N.

NEW YORK CHORUS IN OLD AND NEW WORKS

Musical Art Society Offers Fine
Program at Concert in
Carnegie Hall

Framed in an elaborate setting of shrubs, plants and garlands of foliage, the Musical Art Society, of New York, made its second appearance of the season at Carnegie Hall, on Wednesday of last week, before an audience that left scarcely a seat vacant. Director Frank Damosch and his select body of singers offered one of the most attractive programs of short choral works that they have ever given, and the results were such as to arouse the audience to expressions of warm approval.

The first section of the program was given up to specimens of early Italian, Flemish and German ecclesiastical music. These were the "Stabat Mater Dolorosa" by Palestrina (1514-1594), for double chorus; "Christe, Dei Soboles," for four voices, by Orlandus Lassus (1520-1594); "O Filii et Filiae," for two choirs, by Volckmar Leisring (about 1600); "Jesu Dulcis Memoria," motet for four voices, by Tomas Luis da Victoria (sixteenth century), and the "Jubilate Deo" arranged for eight voices, by Giovanni Gabrieli (1557-1613). C. M. Loeffler's "By the Rivers of Babylon," for women's voices, with two flutes, 'cello, harp and organ, constituted the second part, and later came Wilhelm Berger's "Nachtgebet," Eaton Faning's "How Sweet the Moonlight Sleeps," for eight voices, and Brahms's Gypsy Songs, opus 112, for four mixed voices and pianoforte.

The Musical Art Society can always be relied upon to give a demonstration of refined and admirably balanced choral singing. Among the sixty members are many well-known concert and church soloists, and the chorus's achievements are marked by an exceptional degree of musical intelligence and skill in obtaining delightful vocal effects. Full justice was done to all the numbers on the program, in some cases repetitions being insisted upon. In the first group the Thuringian priest Leisring's antiphonal hymn for a mixed choir and a choir of male voices only, arranged on opposite sides of the stage, proved so effective that one hearing was not enough to satisfy the audience. The Palestrina "Stabat Mater," given on this occasion for the fifth time by the society, was one of the most beautiful and beautifully sung compositions on the list. Loeffler's "By the Waters of Babylon" and the Brahms "Gypsy Songs," sung in charming style, likewise call for special comment.

Modest Manager Mossman

PITTSBURG, March 16.—"Where is Mr. Mossman?" inquired the MUSICAL AMERICA representative of at least a half dozen attaches of the Exposition Hall last Saturday afternoon. "Mossman!" ejaculated all of them, "I don't know him. Does he play in the orchestra?" When informed he was the manager they manifested surprise. Mr. Mossman says that few of the employees are acquainted with him. At Carnegie Music Hall he is always asked for his seat check. The ushers there don't know him. Mossman, however, always walks away when this demand is made of him, being too modest to reveal his identity. E. C. S.

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PLANS TOURS FOR NOTED MUSICIANS

Charles L. Wagner, of Chicago,
Extends His Activities
as Manager

CHICAGO, March 16.—Charles L. Wagner, manager and one of the stockholders of the Slayton Bureau, has for several years been one of the greatest money-makers in the lyceum business. He has always studied out every business proposition that he has had to deal with, so that he has made a name for himself, the "Wagner way" of doing things, which has resulted in the big way of doing things. He started in the lyceum business when but a boy, at Shelbyville, Ill., when he brought such well-known people as Helen Potter, Susan B. Anthony and Joseph Cook, and when he was only eighteen years old he managed a lecture course in his town with enormous success.

He is just now taking hold of some well-known musicians, among them Mme. Charlotte Macconda, a prima donna soprano, who will appear in joint recital with Georgia Kober, a Chicago pianist. They are already being booked for an extensive concert tour. Another well-known soprano from the East is Mary Fay Sherwood, who will appear with the International Symphony Club, an organization composed of six symphony orchestra musicians. Another interesting musical attraction will be four musical artists, namely: Forest Dabney Carr, the eminent bass cantante; Florence Gertrude Smith, soprano; Earl J. Pfouts, a violinist, of New York City, and Edwin M. Shonert, who is a well-known pianist.

One of the greatest attractions that Mr. Wagner has to offer is Mme. Isabel Beecher, who introduces the new art form, Cantillation, on the concert stage.



CHARLES L. WAGNER
Manager of the Slayton Bureau,
of Chicago

In a recent issue of MUSICAL AMERICA this interesting work of Mme. Isabel Beecher was reviewed at some length, in which was mentioned also her reading of Wagnerian opera with a musical setting arranged by Tina Mae Haines, a Chicago musician. Mrs. Beecher will be heard in Chicago this month and also in Evanston. C. W. B.

Dippel's Favorite Roles

"Don't ask me what rôles I prefer," said Andreas Dippel to an interviewer the other day. "I don't know whether I like better German or Italian. I disillusionized a young woman terribly the other day by saying that my only con-

viction on the subject of rôles was that I liked to eat Vienna rolls better than any other."

Ernst Van Dyck made his reappearance at the Paris Opéra a few nights ago in a performance of "Die Walküre." M. Delmas was the *Wotan*.

BOSTON TRIO RETURNS

Adamowski Organization Completes a
Successful Concert Tour

BOSTON, March 16.—The Adamowski Trio, Mme. Szumowska, pianist; Timothée Adamowski, violin; Josef Adamowski, 'cello, are again in Boston, after making a Middle States concert tour, which was one of the most successful in the history of this distinguished organization. The tour included concert appearances in Buffalo, N. Y.; Memphis, Tenn.; Ann Arbor, Mich., and Oberlin, Cleveland and Columbus, Ohio, and the reports of the concerts as published in the daily papers in the various cities indicate large and enthusiastic audiences and interesting programs artistically rendered. Mme. Szumowska left the trio last week for a visit to Philadelphia, where she appeared last Thursday evening in a joint recital with Miss Morrison, soprano, at the New Majestic Hotel. The Trio will play a number of important engagements in near-by cities and will give their second concert of the season in Boston in Steinert Hall, March 26. D. L. L.

Next Volpe Symphony Concert

The Volpe Symphony Orchestra, under the direction of Arthur Volpe, announces its third and last subscription concert of the season, Thursday evening, March 26, at Carnegie Hall. Rudolph Ganz, the Swiss pianist, will be the soloist and will play Liszt's Second Concerto in A Major. The orchestral numbers will be Beethoven's overture "Fidelio," Tchaikowsky's Symphony No. 6 (Pathétique) and a new symphonic suite, "Uebens Weltenmeer," by Stahlberg, which will have its first production. Fritz Stahlberg, a native of Germany, and now a resident of New York, although thirty years of age, has already composed a number of orchestral works that show unusual skill.

Four novelties were recently given a first hearing in Interburg, Germany. They were Richard Fricke's male chorus "Das Freie Lied," Theodor Streicher's "Kleiner Voge Kolibri," for chorus and orchestra, and two women's a capella choruses with solos and solo violin by Franz Notz.

WITH MUSIC CLUBS OF
NATIONAL FEDERATIONJacksonville, Fla., Has an Active Branch—
Frank Ormsby with Beethoven
Club of Memphis

MEMPHIS, TENN., March 16.—The following items concerning the work of various branches of the National Federation of Musical Clubs were given out to-day by the press secretary:

There is probably no more active club in the National Federation than the Ladies' Friday Musical, of Jacksonville, Fla., and the systematic and regular manner in which the members make report of their work readily explains their manner of succeeding. On February 21 a delightful meeting was held, and an interesting program given. On February 26 this club presented an interesting program at the Music Teachers' Convention, which was held in St. Augustine, Fla. On February 27 a concert was given by the club at home, and on March 7 a fine attendance greeted this musical body for a delightful program from Chopin.

The Beethoven Club, of Memphis, is anticipating another artistic treat in the appearance of Frank Ormsby, of New York, this evening. This gifted tenor will appear with the Beethoven Symphony Orchestra, of Memphis, and brilliant success is predicted for the concert.

The Matinée Musical, of Duluth, Minn., heard Gerardy, the 'cellist, in recital on March 11.

On March 7 the Chaminade Club, of Jackson, Miss., gave an interesting entertainment with a musical program. Mrs. Buck and Miss Adams acted as hostesses. Piano numbers were given by Edward Baxter Perry and vocal numbers by Margaret Lang.

The Cecelian Club, of Freehold, N. J., will give a Beethoven program, in charge of Miss Moore, on March 19.

On March 9 the club chorus of the Amateur Musical, of Springfield, Ill., presented Wilfred Bendall's "Lady of Shalot."

The Harmonica Club, of Clinton, Iowa, on March 2 gave a recital with Miss Rand as leader. Piano, voice and violin numbers were enjoyed. N. N. O.

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"ANDREA CHENIER" THE NEXT NOVELTY AT THE MANHATTAN OPERA

It was announced this week that "Andrea Chenier," Giordano's opera, will be revived at the Manhattan Opera House on March 26, on the occasion of Cleofonte Campanini's benefit.

Although this opera was given here, November 13, 1897, at the Academy of Music, by the Mapleson Opera Company, it will be a novelty for the majority of New Yorkers. The cast for that performance included Mme. Bonaplata Bau, Mme. Meysenheim, now one of the chief vocal teachers at the Metropolitan Opera School, Signor Durot, tenor, and Signor Ughetto, baritone.

Both opera houses announced it for performance during the present season, and at one time rehearsals were about to begin at the Manhattan, when the success of the French novelties and of Mme. Tetrazzini made its postponement until next season seem probable. It was finally decided to give a single performance on the occasion of Campanini's benefit.

A number of circumstances must endear "Andrea Chenier" to the heart of its composer. Eleven years ago Giordano was but little known and was desperately poor. He had written several operas, one of which, "La Mala Vita," had had moderate success, but had brought him but small financial rewards.

"Andrea Chenier" was finally accepted by Eduardo Sonzogno, head of the famous Milan publishing company, and Mario Sammarco, the baritone, who is now winning favor at the Manhattan Opera House, was selected to sing the baritone rôle, *Gerard*.

At the very last rehearsal when the artists assembled, Sammarco was missing, and made his appearance some minutes late, an unusual occurrence. The manager asked him in surprise why he had come so late to this important rehearsal, and the baritone then admitted that an important family event had been the cause of his tardiness. His first child was born the day before the first performance, and received the second name of Andrea in honor of the opera.

Giordano meanwhile was none too confident of the success of his work. He was then, as he has been ever since, an intimate friend of the Sammarcos, and discussed his affairs quite frankly with them, declaring that he was reduced almost to his last ten-lira note.

"This is my last card," he declared, half seriously, half in jest. "If this opera is not a success I shall play no more."

The opera not only brought him fame and fortune, almost one might say in a single night, for it has ever since been a most popular work in Italian répertoires, but also brought about his meeting with the lady who not long after became his wife, Miss Spatz, daughter of the proprietor of the Hotel di Milano, a wealthy man, who was able to give his daughter a handsome dowry when she married the young composer, who was then himself well on the road toward riches.

Whether because of the various happy circumstances connected with the first performance of the opera, or because of the beauty of the music, possibly for both reasons, the rôle of *Gerard* has always continued to be a favorite with Signor Sammarco, and he was most anxious to sing it in this city.

Ever since he created it at La Scala, Giordano has styled him his "divine *Gerard*," and he created the rôle not only in the principal Italian cities, but in Warsaw, Moscow, Odessa, Lisbon,

Buenos Aires and London, where it was first given two years ago, during the Autumn season at Covent Garden, and again last year during the regular Spring season, with Caruso in the title rôle, Sammarco again as *Gerard*, with Emmy Destinn in the leading soprano rôle, which will be sung at the Manhattan production by Mme. Campanini, and with Eleanore de Cisneros in the rôle of the mulatto, which she will sing here.

Written in four acts, the libretto is by Luigi Illica, who has furnished so many librettos for young Italian composers. The first act opens in the castle of a certain *Count de Coigny* at the close of the year 1789. The *Countess de Coigny*, and her daughter, *Maddalena* (the leading soprano rôle,) are receiving their guests at an evening entertainment. Among these guests comes *Andrea Chenier*, a young poet, whose revolution-

ary views, as he soon reveals them, deeply offend the assembled aristocrats, although *Maddalena* listens with some interest. *Carlo Gerard*, a servant in the castle, and who comes in and out frequently on various errands, is so impressed by them, however, that, fired with ardor, he renounces his livery of servitude, proclaims the equality of all men, and despite his old father, who has been a servant to the family for many years, departs for Paris and an independent life.

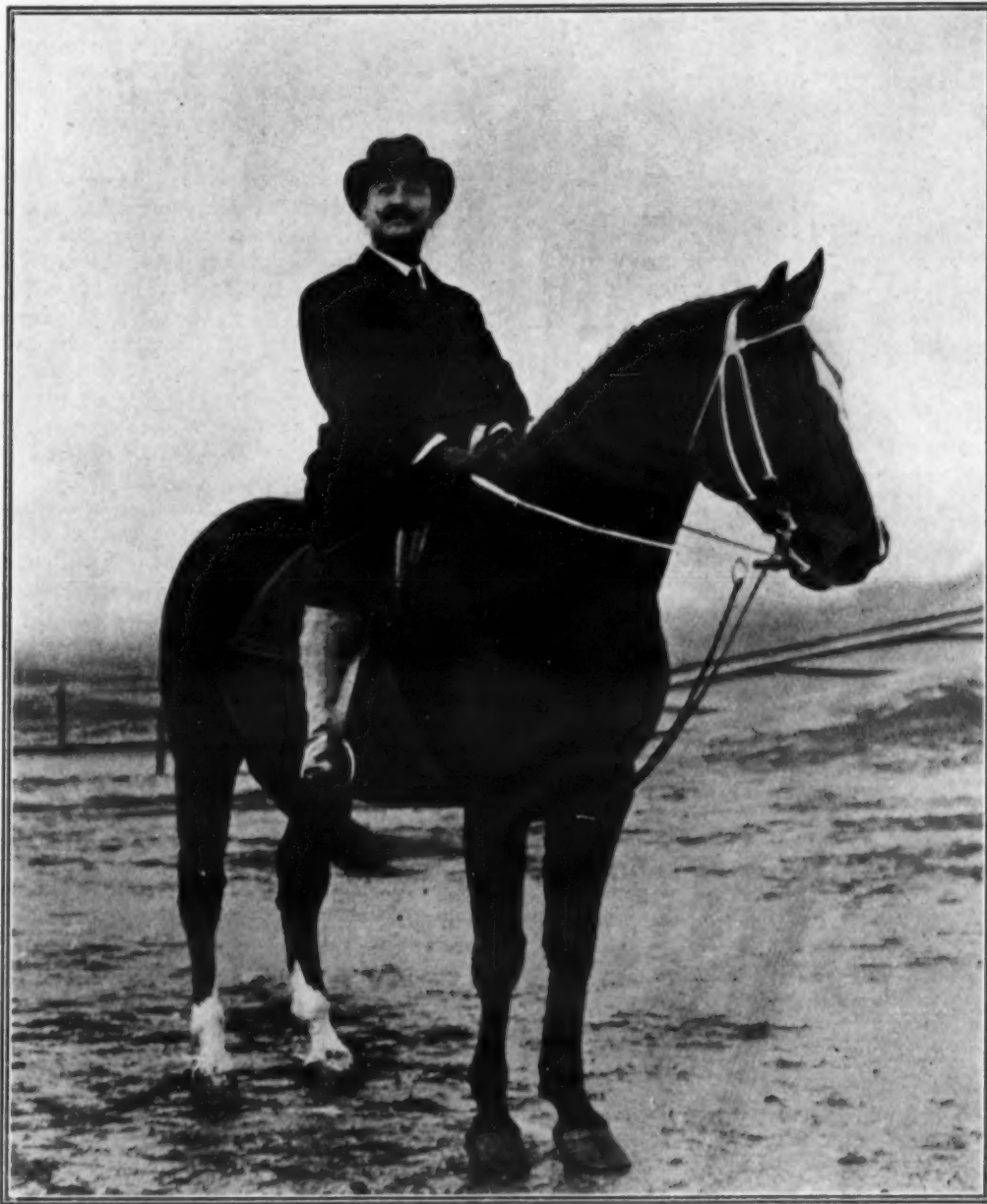
The second act opens five years later, showing an open place in Paris. *Gerard* has already become a powerful revolutionist, while *Chenier* has incurred the wrath of an influential judge. A friend, knowing this, urges him to flee while he may, but *Chenier* confesses that he has become deeply interested in some letters from an unknown writer, a woman, he believes, which he has been receiving for some time. Meanwhile the parents of *Maddalena* have met with the customary fate of aristocrats of those days—have been executed. She is practically friendless, save for an old mulatto servant, designated in the opera as *La Mullata Bersi*. Until the opening of this act, the mulatto has succeeded in hiding her, so that her existence, the servant believes, is not suspected. But she is mistaken. *Gerard* has been having her looked for, and one of his spies follows her just as she arrives by appointment to meet *Chenier*, she being none other than the writer of the anonymous letters. The spy witnesses their meeting, as she tells *Chenier* that she has always remembered him, while the spy departs to inform *Gerard*. The latter arrives, quarrels with *Chenier*, they fight, *Gerard* is wounded, and *Chenier* escapes with *Maddalena*.

The third act opens in the hall of the revolutionary tribunal. *Gerard* has recovered from his wound, and addresses the populace. He is informed that *Chenier* has been captured, but not *Maddalena*. However, she is sure to be found soon, now that her lover is in prison, one adds contemptuously. Sure enough, *Maddalena* walks into the tribunal and pleads for *Chenier's* life. *Gerard* has already sent the accusation which will probably insure his death to the judge, and first insults *Maddalena*. Later, her prayers and entreaties awaken his better nature, and overcome with remorse, he promises to do all that he can to save him. The room which had been almost deserted now fills again. After the crowds of the populace come the judges and the prisoner. *Chenier's* name is called, and to the general amazement, *Gerard* demands that the prisoner be given a chance to defend himself. *Chenier's* plea attracts attention, then *Gerard* speaks in his behalf, but it is in vain. He is sentenced to death and led back to prison.

The fourth act opens in the prison. Hither come *Maddalena* and *Gerard*, who, in accordance with her prayer, bribes a jailer to allow her to take the place of one of the women prisoners, and be near her lover, perhaps die with him. While the lovers sing a moving duet, *Gerard* rushes off to try and see *Robespierre* and induce him to commute the death sentence, now the last chance for mercy. As the day slowly dawns, the sentenced are led out one by one, to mount the fatal car which is to bear them to the guillotine. *Gerard* rushes back desperate; he has failed in his efforts. *Maddalena* and *Chenier* are led in turn to the car, take their places in it and it departs as *Gerard* sinks down, utterly overcome, and the curtain falls.

ELISE LATHROP.

MAY JOIN MANHATTAN OPERA FORCES



FLORENCIO CONSTANTINO

The Distinguished Tenor of the San Carlo Opera Company Is an Enthusiastic Horseman—Mr. Hammerstein Is Reported to Be Negotiating for His Services at the Manhattan Opera House Next Season.

ST. LOUIS, March 16.—Florencio Constantino, the principal tenor of the San Carlo Opera Company, which was playing here last week, will probably be a member of Oscar Hammerstein's Manhattan Opera House Company in New York next season if negotiations which are now pending are concluded successfully. Mr. Constantino said that he had received an excellent offer from Mr. Hammerstein, but that he

had not yet made up his mind as to its acceptance. He said also that he had received an offer from the Metropolitan Opera House for next season, but that he had declined it. The illustration reproduced herewith shows Mr. Constantino on his favorite mount during his recent visit to Chicago. He is an enthusiastic horseman and spends much of his spare time riding about the country.

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THIRD CONCERT OF BEETHOVEN'S MUSIC

New York Symphony Orchestra
Entertains Another Large Audi-
ence in Carnegie Hall

The third of the Beethoven cycle of concerts which is being given by Walter Damrosch and the New York Symphony Orchestra in Carnegie Hall took place Sunday afternoon before an audience that was even larger than those at the preceding concerts.

On this occasion the program included two symphonies, the fourth and the fifth, and also the overture "Coriolanus."

A novelty in the shape of a trio for flute, bassoon and harpsichord was introduced and aroused considerable interest. The music of this number is of a decidedly pleasing character and as played by Messrs. Damrosch, who used a piano-forte with harpsichord action, George Barrere and M. Mesnard was most cordially received by the audience.

Mary Lansing, contralto, was the soloist, her number being the "In questa tomba oscura" with orchestral accompaniment.

The orchestra was in fine form and Mr. Damrosch's readings of the various offerings was of the same high standard that has characterized his work throughout the season.

Tetrazzini Guest of Pleiades Club

Mme. Luisa Tetrazzini was the guest of honor at the dinner last Sunday evening of the Pleiades Club, at the Hotel Brevoort. With the knowledge that she would be there and in the hope that she would sing, the gathering was a large and eager one, but the members of the club were disappointed when, after the singer was introduced to them and some one had suggested that perhaps she might care to sing, she merely bowed and said, smilingly, "Not this evening."

La Traviata

Streetfield said: "La Traviata" is an opera chiefly employed now as a means of allowing a prima donna to display her high notes and her diamonds."

La Tetrazzini would object and say that it is an opera in which a prima donna may display her high notes while picking up a long-trained dress.

Raymond S. Wilson, a young Philadelphia pianist, gave a recital recently under the auspices of the Philadelphia Club of Music, assisted by Anna M. Egan. The program included numbers from Beethoven, Chopin, Rubinstein and Verdi-Liszt. The pianist's technique and artistic understanding were admired by a large audience.

Henry Clausen, violin instructor, has opened a studio at No. 502 East Seventy-ninth Street, New York. Professor Clausen is a graduate of the Royal Danish Conservatory, Copenhagen, and teaches in accordance with the Joseph Joachim method.

Mlle. Schnitzer to Return Here

Gifted Viennese Pianist Will Make Another Tour of America During
the Forthcoming Season



Mlle. Germaine Schnitzer

It was announced this week that R. E. Johnston had completed arrangements with Mlle. Germaine Schnitzer, the young Viennese pianist, for a tour of America during the coming concert season. This distinguished young artist, who has been concertizing this season throughout Europe, and has appeared on more than seventy occasions, both in recital and with the leading orchestras in Holland, Germany and Austria, will shortly begin her tour of Belgium and Russia, after which she will rest during the Sum-

The pupils of Anita M. Lewis, violinist, of Plantsville, near New Haven, Conn., gave a recital recently at which those who played were Helen Snedeker, Dorothy Bronson, Gertrude Sexton, Marjorie Somers, Ruth Monson, Mary Stevens, Frances Smith, Leonard Brown, Gordon Swift, Arthur Melville and Floyd Smith.

mer preparatory to her forthcoming tour of America, opening in New York next November.

When Mlle. Schnitzer was in this country during the season of 1906-7 she was heard, among other places, in New York, Boston, Philadelphia, Cincinnati, Indianapolis and Chicago. In each of these cities newspaper critics reviewed her work in the highest terms of praise, commenting especially upon her excellent tone, fine equipment of technical dexterity and brilliant interpretation.

Jenny Lind Muller Green, organist, gave a concert in Passaic, N. J., on the evening of Thursday, March 12, in which she was assisted by Florence Jacobus, soprano, and the chorus of the Methodist Episcopal Church. Mrs. Green gave a varied and attractive program, and Miss Jacobus sang the "Inflammatus" excellently.

Kubelik Stirs Big New York Audience

Hippodrome Crowded as Violinist
Plays, with Russian Orches-
tra's Assistance

The Hippodrome in New York was crowded last Sunday night when Jan Kubelik made his second appearance during the tour which Daniel Frohman has arranged for him this season in America. The audience was most enthusiastic in its reception of the Bohemian violinist, who, in the performance of a most interesting program, revealed all the characteristics that have given him so high a place among leading virtuosi.

On this occasion the Russian Symphony Orchestra, Modest Altschuler, conductor, assisted the violinist.

The program contained the overture to Thomas's "Mignon," which was played so well that an encore was demanded; Mendelssohn's Concerto in E Minor; a suite by Ilyinski, played by the orchestra; Sarasate's "Zigeunerweisen"; three orchestral numbers—a Valse Triste by Sibelius, the Russian Dance of Rubinstein and a Polonaise by Glazounow; Saint-Saëns's Andantino; the sextet from "Lucia" for violin alone as arranged by H. Lubin; two movements from the Fourth Symphony of Tschaikowsky, played by the orchestra, and Paganini's "I Palpitanti."

At the close of the program Kubelik was frequently recalled by the audience, which seemed loath to depart.

Hard to Please the Critics

A. L. Erlanger, the millionaire head of the theatrical syndicate, which controls New York theatres, said recently at a dinner that it is very hard to please the dramatic critics and when it came to musical plays they did not like them. "If the musical comedy or comic opera is a success the writer of reviews will admit that the audience liked it," he declared; "but they will say that the comedians ought to be pall-bearers at a funeral. If you score a failure, electrocution is a pleasant fate to what awaits you."

A New Gebhard Brochure

Boston, March 16.—A most interesting and ably written brochure, giving information regarding Heinrich Gebhard, the distinguished pianist, of this city, who has so aptly been called the tone poet, has been issued, preparatory to the booking of his extended tour of the country, which will begin early in the next musical season. An excellent likeness of Mr. Gebhard appears on the front page, and following this some information regarding his career.

D. L. L.

Unfortunate Music Teacher

Anna West, a music teacher, was taken to Bellevue last week for examination as to her mental condition. Rev. Karl Reiland, of Grace Church, asserted that Miss West claimed he had taken her voice away and substituted for it the heavy tones of a man.

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Glenn Dillard Gunn appeared before the Apollo Club, Janesville, Wis., in recital March 9 with great success.

Gretchen Heideklang, who has been appointed soprano soloist of Plymouth Church, Brooklyn, is a pupil of G. Waring Stebbins.

Kurt Donath, tenor, formerly of the "Madam Butterfly" Company, has come under the management of Max Rabinoff, of Chicago.

Mrs. Jennie Gardner Stewart, a well-known violinist of Baltimore, is teaching at the Peabody Conservatory during the convalescence of W. Edward Heimendahl.

Mrs. Eleanor Hazard Peacock, a singer from Detroit, is in New York taking a course of lessons with Arthur de Guichard, who has a studio at No. 143 West Forty-second Street.

William C. Carl has completed sixteen years of service as organist and director of music in the Old First Presbyterian Church, Manhattan, and now enters upon his seventeenth year in the same capacity.

The sixth evening of music by the Eutopia Club, of Los Angeles, was given in the parlors of the Conservatory of Music on Saturday, March 14. Emily J. Valentine was the hostess and the subject of the evening was American composers and their works.

An interesting song recital was given in Baltimore on March 9 by Dr. B. Merrill Hopkinson, at Brown Memorial Presbyterian Church. The program was composed entirely of English songs and was enthusiastically received. Mrs. Henry Franklin was the accompanist.

The Walbrook Conservatory Trio gave its second chamber music recital at the Conservatory in Baltimore, Friday evening. The trio is composed of Carl G. Becker, violinist; Julia J. D. Sultan-Becker, pianist; Arthur E. Pearson, cellist. Harrison M. Hirth is assistant.

Herman Hupfield, of Montclair, N. J., assisted Organist Butler at his organ recital on the afternoon of Saturday, March 14. Mr. Hupfield played the Bach Air on the G String, and Mr. Butler concluded an interesting program with Reubke's "Sonata on the Ninety-fourth Psalm."

Carrie Jacobs-Bond, the Chicago composer, is in Honolulu, and will remain there for two or three months. She will fill a few concert engagements while there. The first will be before the American Women's Club. Mrs. Bond will probably go to Japan before returning to this country.

Elizabeth Morrison, a mezzo-soprano of Philadelphia, who has just returned from study in Europe, and Antoinette Szumowska, the Polish pianist, gave a recital at the Hotel Majestic in Philadelphia, on Thursday evening, March 12. William Thunder was the accompanist for Miss Morrison.

Henry Martin, organist and choir director of the Vermontville Congregational Church of Charlotte, Mich., had charge of the music at the seventieth anniversary of that church the first week of March. The event was a notable one, two days being given over to speeches and musical programs.

Three of the performances given by the San Carlo Opera Company in St. Louis last week were for the benefit of the local Society for the Relief and Prevention of Tuberculosis. Many prominent persons became interested. There was a public auction of boxes, and a gratifying amount was realized.

Rosemarie Campbell, the mezzo-soprano, whose studio is at No. 252 West Eighty-fourth Street, New York, sang at a concert at the High Street Presbyterian Church, of Newark, N. J., on Thursday evening, March 5. She appeared in an aria from "The Huguenots" and in a duet from "Aida" with Corinne Rockaway.

"The Chimes of Normandy" was given by students of the Drake University Conservatory of Music, Des Moines, Iowa, on the evening of Thursday, March 19, at Foster's Opera House. The students, under the directorship of Frederick Vance Evans, showed evidence of excellent training and gave a most creditable performance.

Tali Esen Morgan, who has charge of the Baptist Temple Choir, of Brooklyn, gave, with a chorus of 350 voices and the New York Festival Orchestra, Cowen's "Rose Maiden." The soloists were Beatrice Fine, Genevieve Wheat, John Young and Percy Hemus. There were over 2,400 people present and the enthusiasm was very great.

At a concert given last week for the benefit of the Norwegian Tabitha Hospital, of Chicago, the soloists were Alice Rossing Walden, pianist; Grace Nelson, soprano; George Bass, violinist; Mathew Peterson, cornet, and Gustav Holmquist, bass. A feature of the program was the singing of Norwegian national songs by the Norwegian Singing Society.

The Woman's Lyric Club, of Los Angeles, gave its second concert on Friday evening, March 13, under the direction of J. B. Poulin. The program included Hawley's "Spring Song," Sherwood's "Little Papoose," Foote's "Lygeia," Elgar's "The Snow," and Arditi's "Homage to Beauty." The soloists were Annie Mottram-Craig and Kie Julie Christin.

A Hungarian violinist, Siegmund Grasshopf, and Scandinavian pianist, Inga Hoegsbro, gave a musicale at Mr. and Mrs. William Alexander's home in New York, on Wednesday evening, March 11. Their playing was greatly enjoyed. Mr. Grasshopf's studio is at No. 137 West Eighty-second Street and Miss Hoegsbro's at The Gardner, No. 128 West Forty-third Street.

Anna Hunt, an Atlanta, Ga., violinist, appeared at a concert given there by Mary Madden recently and gave a splendid rendering of Vieuxtemps's Ballade and Polonaise. Jennie Golden, pianist, played the Staccato Etude by Rubinstein, while Charles L. Beiersdoier, baritone, and George Mau, bass, sang excellently groups of songs mostly by present-day composers.

Naomi Mackenzie Chaffee, mezzo-soprano, has been heard in Montclair, N. J. several times of late and is regarded as a notable acquisition to the music life of the town. She studied singing with Mme. de la Grange in Paris, and with Alfred Blume, of Berlin, with whom she was associated for several years as assistant teacher. In Dresden she was soloist in the American Church.

Irwin E. Hassell, pianist, whose studio is at No. 3,405 Broadway, New York, recently played at the New York Playgoers Club, the National Arts Club, of New York, and the Lincoln Club, of Brooklyn. He also acted as accompanist to May Mukle and Miss Anderson (flautist) at the St. Regis, besides appearing at several receptions given by Mrs. Goddard and Mrs. Hull, of Brooklyn.

Julius William Meyer, a New York teacher of singing, gave an interesting recital recently in Carnegie Chamber Music Hall before a large and appreciative audience. The program was presented by Adelaide Fischer, Mrs. Ida Royce-Klemmer, Mrs. Anna L. Muller, Mrs. Eleonore Edwards-Taylor, Oscar Kimberly, Otto L. Roessel, Charles Whitley. Miss Meyer presided at the piano.

The Halevy Singing Society, Leon M. Kramer, conductor, gave a concert at Cooper Union on the evening of Thursday, March 19, at which the soloists were Edna Hern, mezzo-soprano; Leo Lieberman and Henry Feinberg, tenors; Alex Saslavsky, violin, and Albert Weinstein, piano. Selections by E. Haile, Chopin, Vieuxtemps, Brahms, Rubinstein, Meyerbeer, Thomas and Genée were given.

A Lenten musicale was given by the pupils of Mme. Ogden Crane on March 14 at Studio No. 112, Carnegie Hall, New York. These musicales are held every Saturday afternoon. Those taking part were Loretta Donihee, Harriet Tuttle, Hattie Diamant, Nanette Willoughby and Raymond Crane. Miss Harvey presided at the piano and Mme. Crane also sang. The program was artistically rendered.

The Apollo Club, of Fort Wayne, Ind., J. B. Archer, conductor, was assisted at its recent concert by the St. Cecilia chorus, Mary Conrey, soprano, and Mrs. D. F. Urbahns, accompanist. The choruses both for men's and for women's voices were well given and Miss Conrey appeared to advantage in an aria from Mozart's "Don Giovanni" and in two groups of songs, notably in Mrs. H. H. A. Beach's "The Year's at the Spring."

Louis Arthur Russell, director, announces a series of lectures before the students of the Normal Institute of Music at Carnegie Hall during Lent. There will be three Tuesday evening lectures on vocal topics, English diction, etc., and two on pianoforte playing, with especial reference in all the topics to the pedagogic processes of Mr. Russell. The lectures will be illustrated musically and will be open to the public.

The first of a series of recitals of the compositions of Richard Strauss was given in the Frederick Mariner Studios, 37 West Ninety-second Street, New York, under the direction of Benjamin Lambord and Everett M. Waterhouse, on the evening of Tuesday, March 10. Eight Songs, op. 10, and the melodrama, "Enoch Arden," op. 38, were given by Everett M. Waterhouse, tenor; Benjamin Lambord, pianist, and Gilda Varesi, reader.

Annette Pangborn and Adair Hickman, of the Willett School of Singing, Chicago, sang before the Academy of Fine Arts Association the afternoon of March 5. Lulu Runkle gave a musicale at the home of Mrs. Calder in Woodlawn recently and John R. Rankel, the baritone, who is fast making a reputation for himself in Chicago under William A. Willett, sang with fine success Tuesday evening, March 3, for the Irish Dramatic Club at Wicker Park.

At a recent recital given by the pupils of Louise de Ginter in her Philadelphia studio excellently rendered vocal and instrumental numbers were given. Amelia Wilkensen especially distinguished herself in MacDowell's "From an Old Garden." A male quartet consisting of John Richmond, first tenor; Benjamin Knowles, second tenor; Walter Scott, first bass, and Albert MacGregor, second bass, made its first appearance in a number of old Scotch songs.

At the Cosmopolitan School of Music and Dramatic Art, Chicago, on Monday evening of last week, an excellent program was given by Mrs. Hanna Butler, Franz Esser and Katherine Howard. Mrs. Butler sang two groups of songs with great charm of delivery. Her voice is one of beautiful quality, very well placed and she enunciates distinctly. Mr. Esser, violinist, accompanied by Miss Howard, shared in the honors of the evening by their very excellent playing.

Nellie Moore, a pupil of Jessie Shay, the pianist, assisted by Harry T. Burleigh, baritone, gave a well attended and enjoyable recital at Richmond Hill, N. Y., on the evening of Friday, March 13. Miss Moore played a varied program of classic and modern composers, including Miss Shay's "Arabesque Mignonne," excellently, and Mr. Burleigh was heard to advantage in German and English songs. Miss Moore's rendering of Beethoven's Third Concerto was especially enjoyed.

A recital was given by two talented pupils of Max I. Fischel and T. S. Lovette, assisted by Carrie Connley, reader, in Auditorium Recital Hall, Chicago, Tuesday evening, March 10. Benjamin S. Mesriow played from Wieniawski, Saint-Saëns, Dvorak and Rehfeld, displaying fine intonation and technic. Helen Desmond showed unusual talent in "A Folk Song" by Grieg, "Hungarian Dance" by Brahms, two numbers by Chopin and the Hungarian Rhapsodie by Liszt.

The Sherwood School of Music brought out the following pupils in recital Thursday evening of last week in Assembly Hall, Chicago: Mertie Whiting, Rosetta Wagner, Edith Burns, Irene Peterson, Vera Brickley, Mrs. Jane Polson Spearin, Bernice Craig, May Sellstrom, Blanch Tomilson, Mrs. Osmer, Margaret Michels, Lulu Fleming, Mrs. C. Schoonover, Birdyce Dunseth, Louise Kamp, Ethel Ping, Hazel DeGroff, Irene Gault, William Van Buren and Ethel Marley, and Georgie Kober at the second piano.

When John Barnes Wells sang in Elmira with the Mendelssohn Club, February 24, he was received with unusual enthusiasm. In commenting upon the concert the *Star-Gazette* said: "To talk of love is to make love," quote somebody once upon a time. So why isn't singing of love making love, too? Anyway, the audience fell in love at first sight with John Barnes Wells and his tenor songs. He sang distinctly and plainly, without caring to attract attention to his own person, and while he sang there was no flutter of programs, no twisting in seats, no rustling of dresses."

The first evening explanatory recital on the Debussy-Maeterlinck music drama, "Pelléas et Mélisande," was given by Walter Damrosch at Mendelssohn Hall Wednesday evening. This was the sixth repetition in the most remarkable "run" of an explanatory recital on the same subject ever recorded in New York. Requests for this recital have come from virtually all the larger musical cities of the country. To give it this season outside of New York is next to impossible for one whose time is so constantly taken up as Mr. Damrosch's is; but he has consented to give the seventh in this record of repetitions in Boston, at the residence of Mrs. Jack Gardner.

Dr. Henry G. Hanchett, formerly of New York, now a resident of Washington, D. C., announces a double course of nine recitals in New York during March and April, appearing at Cooper Union on Wednesday evenings and at the Commercial High School, Dean and Bergen Streets, Brooklyn, Thursday evenings. The illustrations consist of the G Minor Organ Fantasia by Bach, arranged by Liszt; first movement of Waldstein Sonata of Beethoven; Chopin's F Minor Fantasia; "Lohengrin's Reproof to Elsa," and the "Ruins of Athens," by Beethoven. One program will be devoted to "A Life Story in Tones," which represents Shakespeare's "Seven Ages of Man," translated into music.

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